

MUSICAL AMERICA

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\$10,000 CROWD AT NORDICA'S CONCERT

Spalding and the Great Prima Donna Win Ovation at Ocean Grove Appearance

OCEAN GROVE, Sept. 7.—The concert season of this Summer closed here on Labor Day with a brilliant concert, at which Mme. Lillian Nordica and Albert Spalding were the artists.

This was the third appearance of Mme. Nordica at this place, and she more than duplicated her former successes. Though other singers have had great audiences and great successes here, it always remains for this American prima donna to furnish the climax to the season. This year the interest in her recent marriage, as well as the desire to hear her wonderful singing, brought out a capacity house that overflowed into the streets and almost made them impassable. Automobiles and carriages blocked the approaches to the auditorium for blocks, and the crowds, both before and after the concert, cheered the singer to the echo as she entered and left the hall. No scene of enthusiasm has duplicated the reception accorded this great artist.

In the auditorium the scenes at the entrance were duplicated, with the addition of floral tributes that were so profuse that the piano was entirely hidden. Each appearance was the signal for tremendous applause, and encore after encore followed each program number. The recalls were so numerous that one grew tired counting them. As the program progressed the audience grew tired of merely applauding, and, standing up, waved handkerchiefs and hats. The scene, as Mme. Nordica and Albert Spalding acknowledged this salute in like manner, was one that has probably never before been seen in Ocean Grove.

Though the reputation of Mr. Spalding had preceded him here, he played so well that he outdid his enthusiastic advertising and won an ovation that must have gladdened his heart. His tone was immense, his intonation impeccable, his work thoroughly artistic, and he, too, was encored until he refused to play more. Spalding has improved tremendously since his first appearance in America, and he gave evidence of a broadening of his art which will amaze his audiences this Winter.

The program was as follows:

Russian Airs, Wieniawski; Cavatina from "La Reine de Saba," Gounod; Meditation from "Thaïs," Massenet; "There Was an Ancient King," Henschel; "From the Land of the Sky Blue Water," Cadman; "Twilight," Rummel; "Demon," Stenje; "At Parting," Rogers; Ziegenweisen, Sarasate; Largo, Handel; "Ave Maria," Bach-Gounod; Aria from "Die Walküre," Scene II, Act 1, Wagner.

It is difficult to make special mention of any number in a program so excellent, but without a doubt the English songs of Mme. Nordica won the listeners more than any other selections. In these her voice was at its best, and her interpretations struck such an intimate note that one forgot the great operatic star and thought only of the beauty of the songs. Mme. Nordica managed her dramatic soprano to such advantage that it was amenable to the most delicate *nuances*. Her trills were inimitable and caused the audience to interrupt one or two songs with uncontrollable applause. The aria from "Die Walküre" was sung with the old dramatic fire and power, and held the people

[Continued on page 8]



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MME. ISABELLE BOUTON

American Mezzo Soprano, Formerly with the Metropolitan Opera Company and Now One of the Leading Concert Artists in This Country. (See Page 27)

Refuses to Release Zerola

Nicola Zerola, the tenor of the Italian Grand Opera Company at the Academy of Music, whose singing at the opening performance of "Aida" on Saturday night received much favorable notice, wants to sing at the Manhattan Opera House. It was learned Wednesday that Oscar Hammerstein had entered into negotiations with the tenor, and this report was confirmed by Antonio Ferrara, general manager of the Italian Opera Company. Mr. Ferrara said, however, that he had a five-year contract with Zerola, to which he would hold him.

"Mr. Zerola will certainly sing with me this season," said Mr. Ferrara Wednesday, "and if Mr. Hammerstein wants him next year I have a five-year contract which will

prevent him leaving the Academy. Mr. Zerola told me on Monday that he wished to sing at the Manhattan, but we shall certainly take steps to prevent him from doing so."

"Gioconda" to Open Metropolitan Season

PARIS, Sept. 7.—The Metropolitan Opera season in New York will open with Ponchielli's "Gioconda." Gatti-Casazza and Dippel are now in Vienna completing arrangements for their répertoire, productions and casts.

August Spanuth, formerly of New York and now editor of *Die Signale*, published in Berlin, has been added to the piano faculty of the Stern Conservatory in Berlin.

MANAGERIAL WAR IS NOW ON IN CHICAGO

Followers of F. Wight Neumann and Max Rabinoff the Contending Forces

The coming musical season in Chicago will be marked by a war of concert imprese which promises to excite quite as much interest as any operatic battles that may result from the entrance of Oscar Hammerstein's forces into the local field. The contending armies in the former case are the followers of F. Wight Neumann, who for many years has practically had the concert managerial field to himself, and Max Rabinoff, who is this year making his début in a similar rôle.

Mr. Rabinoff, who was in New York this week, first claimed attention in Chicago through his attempt to establish a local opera company there. This was supplemented by negotiations leading to his local management of the Metropolitan Opera Company season in Chicago. The negotiations, however, were cut short by a sudden activity on the part of Mr. Neumann, who succeeded in winning over the Metropolitan interests.

Mr. Rabinoff, undaunted by this move, then made arrangements to represent Oscar Hammerstein's interests in Chicago, and fortified his position by establishing a concert bureau with a list of well-known artists at his command, and announced a series of fourteen weekly concerts by the Philharmonic Orchestra, of which N. B. Emanuel is to be the director. The Auditorium has been engaged, and among the artists engaged to appear are Riccardo Martin, Fannie Bloomfield-Zeisler, Olive Fremstad, Alexander Zukowsky, David Bispham, César Thomson, Jennie Osborne-Hannah, Jeanne Jomelli, Myrtle Elvyn, Jascha Bron, Pepito Arriola, Clarence Eddy and Hannah Wolf. These concerts will take place in the Auditorium, and will begin on October 31.

"From the support I have already been assured and my own knowledge of the local situation, I feel certain that my plans will be successfully consummated," Mr. Rabinoff told a *MUSICAL AMERICA* man this week. "There is no reason for a 'Czar system' existing in Chicago. I think there is plenty of room for two or more managers, and the coming season will prove that what I say is true."

Union Rejects Woman Harpist

Mrs. Alexander Marquardt, a harpist, wife of the assistant director and first violin in Nahan Franko's orchestra, has been rejected by the Musical Union as not sufficiently competent a musician for admittance. Their decision was made after a trial performance.

Mrs. Marquardt has played in New York with Damrosch and Seidl, and with Thomas at the World's Fair in Chicago. She was playing the accompaniment for Mme. Melba in the Columbia Theater in San Francisco several years ago, when the fire occurred in that theater. She was for ten years a member of the Musical Union in San Francisco. When Mrs. Marquardt played here several years ago she was not obliged to belong to the Musical Union, as no women members were allowed at that time. Now, however, she cannot get an engagement here without membership.

THE FINE ART OF PHOTOGRAPHING MUSICAL CELEBRITIES



—Copyright by E. F. Foley.

Mme. Tetrazzini as "Lucia"—One of Mr. Foley's Successful Poses

It is a time-worn, and well-substantiated belief, that the operatic impresario is brought to an early grave by the capriciousness of the singers under his nominal management, and if this is the result of the relations existing between parties bound by supposedly ironclad contracts, how much more unstable and trying must be the relations between the photographer, a visit to whose domain is almost as trying as a visit to the dentist's, and the operatic "star," whose artistic temperament makes him susceptible to the slightest variance in his daily routine. But the photographer is a necessary evil, for far-reaching fame rests on the activities of the press agent, and his ammunition consists of pictures, more pictures, and still more pictures.

To the great singer, whose advertising is a business in itself, a visit to the photographer's gallery means as much effort as the performance of an opera, for one sitting means the taking of as many as fifty negatives and the changing of a dozen costumes, and who wouldn't become irritated under such conditions? The photographer's task, then, is not merely to take so many pictures, for that is the easiest part of the sittings, but is rather to study the personality of the artist and develop in him (or her, for the "artistic temperament" knows no sex) the mood that will correspond to the characteristics of the rôle in which the singer is supposed to be posing, so that the public, on viewing the resulting pictures will know without being told that the character belongs to such and such an opera.

Some photographers are successful in this work, and some are not, but one, E. F. Foley, of New York, has been so happy in his results that a rival once said: "I don't know how he does it, unless, being an Irishman, he has kissed the Blarney Stone and has the gift of tongue that wins the artists!"

And that statement is nearly true, for Mr. Foley has so won the confidence of such singers as Tetrazzini, Destinn, Rénaud and many others that he does exclusive work for them. And the thing that he is most proud of is that this work has come to him unsolicited, and he shows with pleasure the many autographed pictures from these artists, inscribed "To a great artist," "With enthusiasm for his splendid

E. F. Foley Tells How He Manages "the Artistic Temperament" of His Subjects—Gaining the Opera Star's Confidence—Singers Who Pose in Their Own Way

photographs," "To a friend and artist," etc. But let him tell, in his own words, how he does it:

"The first thing I do, when a singer comes for photographs, is to gain the artist's confidence. In the first place, I do not maintain an elaborately furnished studio that overawes the subject by an unsuitable magnificence, but I aim rather to have a reception room that is artistic, sunny, cheerful and home-like. A room like this, for example, strikes no jarring, incongruous note, and suggests nothing of the ordeal that awaits.

"I suppose that I am not business-like, for I do not rush the subject right into the operating-room. I always preface the sittings with a few moments' conversation in which I try, as tactfully as possible, to draw out the singer, saying as little as I can and allowing the artist to talk himself, or herself, into an easy and natural mood. When he feels at home, when the feeling of strangeness has worn off, then I begin to talk 'pictures.'

"Usually, we do not decide on poses. The subject dons one of his costumes and we naturally gravitate to the studio. Once in front of the camera I try to make the artist forget that the operator and the machine are there, and the poses are assumed naturally and easily. I seldom suggest a pose. A great singer, who has appeared in opera and who has studied acting



—Copyright by E. F. Foley.

Another Successful Foley Portrait—
Mme. Destinn in "The Bartered
Bride"

prejudiced against the photographer there is no use to take a single picture, for he has literally 'crawled into a hole' and refuses to come out.

"The artistic temperament is at once the easiest and the hardest thing in the world to manage. It means that if the possessor is well and favorably impressed he will enter into the spirit of the thing and will go into the studio with eyes dancing, laughing and just bubbling over with enjoyment.

"After I have taken several pictures, if the sitting is to be a long one, we go into the reception room and have a cup of tea and a few moments' conversation, and many a good picture I have seen over a cup of tea. I usually get my best pictures after an interval like this. And this is one of the things that makes the work of photographing operatic stars delightful to me. I know that many photographers consider them hard to get along with, but I have found them affable, charming, and I count the afternoon spent with an artist as the red-letter day of the week.

"They are splendid subjects, for they are men and women of character. We have many people come to us who make good subjects as far as the average photograph goes, but in a picture of the opera singer we get life, we get action, we get character. Take, for example, the difference between a vaudeville singer and a grand opera star. Why, there's as much difference as there is between a white man and a Chinaman. One knows it all, and poses in a stagey way and cannot feel the art, and the other is natural and beautiful in the positions assumed.

"The perfectly posed photograph is a monstrosity, it is not artistic. The artist who paints a picture from a dozen or more sittings can rectify physical defects and can make a perfect and beautiful portrait, but the man with a camera must catch the fleeting look on the instant. Any attempt to get every little thing exactly right makes a picture that is harsh, rigid, characterless, even though it be perfectly posed, but the picture that catches the spirit, even though it be defective in small details, is really a section of life, of motion preserved.

"Personally, I try to copy the spirit of Joshua Reynolds in my photography. His pictures all possess strong outlines, bold relief, life, expression, consummate technic, and the backgrounds are a happy solution of a difficult problem. The simpler a pic-

ture is the less protruding the accessories are, the more you get of the subject, the more does one see the character.

"The thing that I like most about my work with the operatic stars is that my recognition has come entirely unsolicited. Many photographers pay these great singers to sit for them, give them pictures for nothing, and offer various inducements, but that I have never done. Indeed, I have never made a picture for a singer that was not paid for. The greatest compliment that ever came to me was when one of the greatest stars in New York sent me, without my even mentioning it, a signed agreement to get her photographs only from me."

OFFERS PRIZE FOR
A MUSICAL SETTING

Pittsburg Male Chorus Competition Causes Interest—Russian Orchestra in a Week of Concerts

PITTSBURG, Pa., Sept. 6.—The Pittsburg Male Chorus will meet to-morrow night, elect officers and settle down to business for a hard season's work. Director James Stephen Martin, of this well-known organization, who with his family has been abroad for some time, is expected to be given a hearty welcome.

Much interest is being manifested in the prize competition for the best setting of Walt Whitman's ode on Abraham Lincoln, and composers are making requests for information as to the details of the competition. The custodian of the competing compositions is Edwin S. Smith, president of the Pittsburg Art Society. Several compositions already have been filed. The competition closes September 15. Mr. Martin will begin rehearsals immediately, and is expected to introduce some European novelties during the coming season.

Dallmeyer Russell last Wednesday gave a recital at Sharon, Pa., for the Wednesday Afternoon Musical Club, the event taking place in Buhl Club. His lecture and demonstrations on the piano were favorably received. He played numbers from Bach, Mozart, Schumann, Chopin, closing with Sposalino and Polonaise in E Major No. 2, Liszt.

The Russian Symphony Orchestra gave a splendid week of concerts at the Pittsburg Exposition last week, giving a Russian-Wagner program Friday night. The opening selection was "Psyche," by Ilyinsky. Tschaikowsky's Symphony No. 6, "Pathetique," as interpreted by the Russian players proved most interesting. Wagner's overture "Tannhäuser," Siegfried's Journey from "Götterdämmerung" and "The Ride of the Valkyries" were among the best interpreted.

Walter McClinton expects to leave some time during the late Fall for Europe, to witness the presentation of Arthur Nevin's Indian opera "Poia," about which so much has been said.

The twenty-five members of St. Paul's Cathedral choir enjoyed an outing a few days ago at Sandusky, O., on Lake Erie, where also they gave a sacred concert.

E. C. S.

It is rumored that Victor Herbert has designed the principal female rôle in his "Natoma," which is to be produced at the Manhattan next February, for Mary Garden.

Carl Goldmark, composer of "The Cricket on the Hearth" and "A Winter's Tale," denies that he intends to write another opera.



E. F. FOLEY,

A Photographer Who Has Made a Specialty of Musical Celebrities' Portraits

for years, knows far better than I how to assume the position corresponding to the rôle being portrayed. The costume, in itself, seems to suggest the position and when the subject unconsciously drops into the spirit of the opera the picture is taken almost before the one in front of the camera is aware.

"What if I do spoil a couple of plates because the sitter moves? The results that come from this method of posing are such that I don't mind a little thing like that.

"The singer is naturally artistic and it is only necessary to put him at ease to awaken in him the artistic enthusiasm so necessary to a good picture. Posing is a part of the singer's business, and he will enter into the work with spirit if he is inspired with confidence in the photographer, but let him feel doubtful and the poses are stiff, unnatural. If the singer is

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"LA LOIE," FLITTING ABOUT HER HOTEL ROOM, DESCRIBES HER ART

"The Mother of Natural Dancing" Proves an Interesting Subject for the Interviewer—How Bodily Rhythm Is Related to Music—"Natural Dancing Is the Conversation of the Senses and the Soul" She Says

"I was born to be a mother and to spend most of my days in the kitchen, but some strange perversity of fate led me to the motherhood of natural dancing. People have the idea that I am such an occult, mystical, ethereal sort of creature. Instead I am the personification of the practical."

Miss Fuller, goddess of musical movement of the human frame divine, thus tore the veil from her admirers' eyes. The environment was such as to give weight to her utterance. She was trying hard not to be impartial to the two interviewers and to



"Sheila," a 16-Year-Old "Muse," Illustrating Chopin's Mazourka

a half consumed breakfast which lay on a tray on the table. The love of elucidating the why and wherefore of her most interesting art led her toward further impoliteness to the demands of early morning appetite.

All people who do something worth while are interesting, and "La Loie," if she had the time, could redeem all of the *ennuistricken* thousands by simply speaking with or at them. Then if she went so far as to illustrate her dancing, the reclamation would be complete.

She sat on the cushioned seat and attended to the details of her tour with the dispatch and decision of a Harriman. Between remarks to her attorney and Miss Meltzer, daughter of the critic, who will accompany her on the tour, she kept up a perfect kaleidoscope of conversation. It is sufficient to say that it was almost enough to stave off a too active use of the sentiment faculties. A long, gray robe, making her look like a princess, shrouded her body. Over her head was an equally vestal-like, diaphanous material, which hid the prosaic evidences of hair that needed persuasion to be curly.

Probably "La Loie" has succeeded better than several million other mortals in being that greatly desired "natural." Natural dancing has probably led to the acquisition of that most rare art. One couldn't find anything affected about Miss Fuller with a microscope.

When she speaks she points two big, blue, wide-open eyes in your direction and features that play a perfect accompaniment to the music of her voice. Her lineaments, like the person spoken to, seem interested in the conversation. Her teeth are white and regular, and there is always provocation for the interviewer to say something amusing. Her smile is well worth it. It curls over lips of strength that are well defined, but even in their sharp union is detectable the lines of humor. The whole contour of her face suggests the kind of person most valuable when courtesy or comfort is desired.

It may be possible that Miss Fuller has a

weakness—a weakness for watermelon. There lay upon the washstand the watery evidences of a feast. There were two plates, and Miss Fuller admitted to having had intimate relations with both. A half open door disclosed two other generous sized pieces in an adjoining room. She was prepared for a siege of business. Possibly it may be her source of inspiration, along the lines laid down by Reginald De Koven.

Miss Fuller had been displaying pictures of her girls in the dances and telling stories about her favorites. The entrance of M. H. Hanson, her manager, laden with a peace offering of a box of grapes and a pineapple, precipitated a more definite exposition of natural dancing.

Natural dancing, as she explains it, is the expression of the soul, spontaneous and original with each dancer. No pupil of Miss Fuller is taught how to dance in any stereotyped way. She is taught the principles and then is let out to pasture on the meadows of feeling and self-expression.

"The difference between natural dancing and that promulgated by Isadora Duncan is that she teaches and dances the old Greek classic motions. It is something definite—something of form. Natural dancing is the conversation of the senses and the soul. Something in a bar of music suggests something to our mind, and accordingly our bodies shape themselves and move in sympathy with that idea. I will illustrate.

"Suppose that some musical composition suggests the chasing of a butterfly. We all know how a child pursues the butterfly in the field or garden. The dance, then, might be like this. I say might, because no two are alike and no person ever dances the same way twice. Everything depends on the inspiration and direction from within."

Miss Fuller moved a chair out of the way and began. Her supple hands moved upward in the air as gently and gracefully as the pinions of the swallow. Her bright eyes were fixed as if on the fleeting thing of yellow and gold, and the expression of her mobile face and the beautiful concord of her movements was delightful to behold. Her arms, feet and body moved in swift, then slow undulations that in their grace were things of beauty. So strong was the



Grieg's "Peer Gynt" Suite, as Performed by Loie Fuller and Her Muses

thousand different sets of scenery for the setting of Miss Fuller's dances. He explained to the incredulous. Her scenery consists of lights thrown on the stage by a powerful and wonderful combination of lamps. Slides are inserted in the latter, and thus the background and flies are created

letting all three fall under the wheels. The horses were galloping at the time, and before they could be stopped the heavy hind wheels of the wagon had passed over all three. One wheel bounded directly over Mrs. Wilcox's head, missing her by a very few inches, and then ran over Miss Sanford's hip, bruising her badly. The wheel ran over Mr. Wilcox's left foot, which was severely bruised, and a piece of the plank struck him on the head, knocking him to the verge of unconsciousness. He still walks lame from the bruised foot, but says that he feels so grateful that no one was more seriously injured that he is willing to limp a bit.

COLERIDGE-TAYLOR TO DIRECT AT NORFOLK

Carl Stoeckel Engages English Musician to Conduct Performance of His Cantata, "Hiawatha"

NORFOLK, CONN., Sept. 7.—Carl Stoeckel, the guiding spirit of the Norfolk Festival performances, announces the engagement of S. Coleridge Taylor, the English composer-conductor, for the Norfolk Festival of next year. Coleridge Taylor's "Hiawatha" will be performed.

The Norfolk "Music Shed" has seen many notable renditions of works written especially for these festivals, and has been the place where famous composers and conductors have given ideal performances of their works and of the compositions of the older writers. The spirit of the Norfolk festivals is the relegating of the commercial to the background and the putting forward of the "art for art's sake" idea. No admission is charged to the concerts, and every detail of management and performance is contributory to the ideal rendition of the work in hand.

Mr. Stoeckel, with Mrs. Stoeckel and their daughter, have just returned from a five weeks' drive through Italy and Switzerland, and it was while on his trip abroad that the English musician was engaged. It will be Coleridge Taylor's second visit to this country.



"Fairies' Dance," from the "Midsummer Night's Dream," as Performed by Loie Fuller's Pupils

illusion of movement and facial expression that one could almost see the darting, dazzling butterfly, evading in a brilliant flight the upstretched hands that ever were near it. The perfect freedom of it, the abandon, the power of suggestion and fascination of interest was enchanting.

As a second demonstration she then showed the manoeuvres of the serpentine dance. Here again was proved the potency of illusion, and it seemed impossible that her hand was not holding the veil which usually accompanies this dance.

Mr. Hanson then approached a black box of about a foot and a half square. "Here," he said, smilingly, "are contained about six

out of the very air. This combination of stereoptican effect is a marvelous creation of Miss Fuller's genius. J. B. C.

J. C. Wilcox in Peril at Colorado Ranch

DENVER, CO., Sept. 2.—John C. Wilcox, the Denver voice teacher, and family, who have just returned to the city, had a narrow escape from serious injury while visiting the SS Ranch near Hardin last week. While riding to the hayfield on a crude farm wagon, with only planks laid over the running gear, the plank upon which Mr. and Mrs. Wilcox and Miss Sanford (daughter of the ranch owner, and one of Mr. Wilcox's pupils) were sitting broke,



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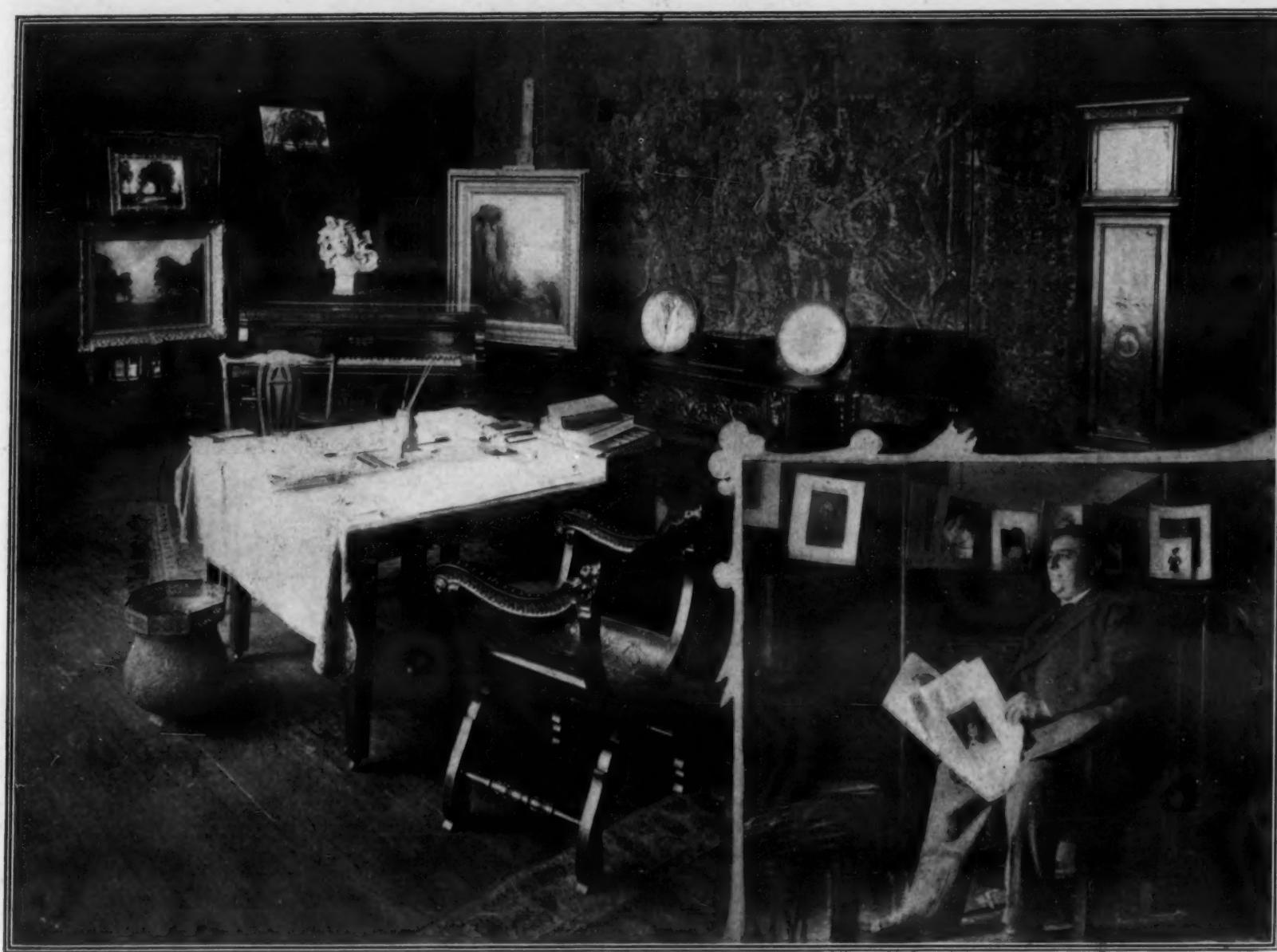
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MARTIN H. HANSON READING "MUSICAL AMERICA," AND HIS STUDIO IN CARNEGIE HALL, NEW YORK

It was the privilege of a group of Martin H. Hanson's friends to hear an informal program of exceptional merit on Thursday afternoon of last week, when that progressive manager gave a reception in his Carnegie Hall office to Lofe Fuller, who had arrived the day before from Paris. Miss Fuller will make an American tour, interpreting musical masterpieces by the "natural dances" she has arranged for her "fifty muses."

One of the remarkable features of the reception was the singing of two baritones who have never been heard publicly in this country, Reinhold von Warlich and Bogee Oumiross. Mr. von Warlich, who is well known in Berlin and London, displayed a refined art, a voice of beautiful resonance and is an interpreter of the first rank. Mr. Oumiross, a Russian who sings Russian songs in a manner to give them a new meaning to American hearers, shared the honors of the afternoon. Catherine Fleming Hinrichs, accompanied at the piano by her husband, Gustav Hinrichs, who will direct the orchestra which will travel with Loie Fuller, sang several songs, and Cornelia Overstreet, a Leschetizky pupil, was another of the entertainers.

"CLASSICS ATTRACT PUBLIC"

So Says C. Stanley Mackey, Director of the Philadelphia Band

PHILADELPHIA, Sept. 7.—In an interview to-day C. Stanley Mackey, conductor of the Philadelphia Band, which has given concerts during the Summer under the auspices of the city government, referred to the marked interest displayed by the public in the performance of musical masterpieces. He said in part:

"When the Philadelphia Band was created I had no idea that it would be received in the manner it has been. Considering the fact that it was an educational feature, and the music had to be of the highest grade, it speaks well for the citizens of Philadelphia that the audiences were of gradually increasing size until at the last concerts the plaza was too small to hold the crowds.

"It has been only a matter of five years, or less, that it was a novelty to hear a band concert containing even one classical selection, but to-day the order is reversed. When I was appointed bandmaster of the municipal band three years ago, and stated that I would play a high grade of music, I was told that my efforts would be unsuccessful along such lines. During my two years in that position I arranged programs with all the classics possible for us to play. I never heard a complaint regarding the programs, and this year my band has rendered all of the most classical compositions in a manner that won both critics and public." S. E. E.

Mme. Jomelli's New Accompanist

Mme. Jeanne Jomelli is to have the assistance of a highly gifted accompanist this season in the person of Miss Magdalene Worden, many of whose musical compositions have been published and widely sung. Her "Longing," sung by Mme. Jomelli at Ocean Grove this Summer from the manuscript, made a great success, and was demanded. Both this song and a setting to "The Wedding," by Sydney Lanier, the Southern poet, will be included by Mme. Jomelli on her programs the coming season.

Jascha Bron's Engagements in London

Jascha Bron, the Russian boy violinist, who comes to America this season with R. E. Johnston, has had a great many private engagements in London this Summer, and has met with the greatest success. A letter received from C. v. Bos by Mr. Johnston says "his playing astonished everybody, and particularly the 'Zigeunerweisen,' which was marvellous and the greatest I have ever heard."

The Hartford Männerchor will celebrate its twenty-fifth anniversary on October 22. Elaborate preparations are being made for the occasion by the committee in charge, and the anniversary will be a memorable event in the annals of the Männerchor. A banquet and ball will be given, to which many of the singing societies in Connecticut have been invited.

Miss Fuller, clad in her automobile wraps, took a lively interest in the program, and chatted freely about her plans for this season.

Among the guests were Hartley Davis, Lord Stayt Taylor, F. M. Gordon, Lieutenant Shackleton's private secretary and companion on his trip through the South; Mr. and Mrs. Discher, Joseph T. Lozier, Mrs. Charlotte Babcock, Mrs. Bennington Lawrence, Mrs. Alexander Hollender, Mrs. Kathrine Fleming Hinrichs, Gustav Hinrichs, Cornelia Overstreet, of Louisville; Nathan Fryer, Bogee Oumiross, Reinhold von Warlich, William M. Sullivan, Hy Meyer, the New York *Times* cartoonist; Mrs. Charles Weidman, of Pittsburg; W. P. Nolan and Mrs. Ona B. Talbot.

Mr. Hanson's studio merits a paragraph all by itself. It is one of the most attractive in Carnegie Hall, and the guests were highly interested in the decorative features with which it abounds. "This has been my private den," he explained. "It is here that I escape from the artistic temperament which asserts itself so freely in my business office on the first floor."

It has been a notable year for Mr. Hanson. Coming to New York a comparative

stranger, he decided to enter the concert artist managing field, with which he had been successfully identified in London and on the Continent. One of his first tasks was the introduction of Dr. Ludwig Wüllner, the great *lieder* singer, then unknown to American concertgoers. It was no easy task, either, for the claims Mr. Hanson made for this artist were doubted by those who had not heard of his European successes. But persistence of a rare species and unceasing effort resulted in booking a tour for Dr. Wüllner that would have satisfied the oldest of American managers. The success of that tour has now gone into history as probably the most notable feature of the season of 1908-1909.

Since then Mr. Hanson's status as a manager has been secure, and the greatest of musical artists have sought to come under his business direction. This year his list includes Ferruccio Busoni, the pianist; Tilly Koenen, the Dutch *lieder* singer; Dr. Wüllner, Mme. Riss-Arbeau and Germaine Arnaud, pianists; Minna Kaufmann, soprano; Nathan Fryer, pianist; Edith Harcké, soprano; Heinrich Meyn, baritone; Mae S. Jennings, contralto, and the Misses Sassard, duettists.

NEW THEATER'S OPERA PLANS

To Present Opera Comique Two Nights a Week—The Répertoire

The New Theater management has decided to present *opéra comique* two nights of each week.

As has previously been announced, the Metropolitan Opera Company will furnish the company and the prices will be the same as at the Broadway institution.

The works to be given will be those which hitherto have found little favor at the Metropolitan on account of the size of the house, the lighter operas, with comedy stories, the works of Mozart and Donizetti, among others.

"Fra Diavolo" is to be revived for the New Theater, and in this opera Geraldine Farrar and Alessandro Bonci will be heard. Raoul Laparra's Spanish opera, "La Habanera," which has been given at the Opéra Comique, in Paris, is a novelty which will probably receive its first production at this theater. It is to be sung by Jane Noria and Edouard Clément. Mme. Gadski is to sing Leo Blech's one-act opera, "Versiegelt," here, and at least one operetta is to be revived, "La Fille de Madame Angot."

Massenet's "Werther," which is to be revived this year; the same composer's "Manon," Mozart's "Marriage of Figaro" and Leroux's "La Chemineau," which is another novelty for New York, are all likely to find their way to Central Park West instead of Broadway and Thirty-ninth street.

MUSIN SCHOOL WILL COVER WIDE SCOPE

All Departments of Music to Be Taught at Institution He Has Established

Ovide Musin, the celebrated violin virtuoso, has severed his connection with the Royal Conservatory of Liege, Belgium, to enter the larger field of artistic usefulness which that of the United States offers him. During the past eleven years of professorship at Liege large numbers of artist musicians have left his hands to occupy brilliant positions in the principal music centers of Europe, obtaining such positions by competitive examination over contestants from different countries.

The records of his artist pupils will testify to the thoroughness of his methods and his special talent for imparting knowledge. His Virtuoso School of Music, at No. 7 East Forty-fifth street, will from now on embrace all branches of music, and the corps of teachers which he has selected are such as are capable of developing the natural talent of pupils to the highest degree, so that in consequence of Mr. Musin's long European career his acquaintance with musical directors and managers, his American pupils will have valuable assistance in making their debuts in Europe as finished artists.

Mr. Musin will be the director of his school, and will teach advanced violinists and teachers and personally conduct the classes of chamber music and ensemble playing and history of music. He will also see that young pupils in the preparatory and intermediate departments have careful attention for the eradication of faults already acquired, and that beginners have a correct beginning.

As far as possible the violin teachers will be of Mr. Musin's own school upon graduating. In his lecture on "The History of the Violin" he says, in regard to the idea which exists that there is a fundamental difference between the Italian, French, German and Belgian schools:

"I would have you remember that every aspiring student, irrespective of nationality, is obliged to draw from the same sources of the art which were brought to such perfection by the old masters; no one of them being of more importance than the other, but one and all being equally necessary to the perfect development of the art."

Annual examinations and contests for prizes will take place publicly, and the jury will be composed of distinguished musicians not connected with the school. Diplomas and prizes will also be given.

Mr. Musin's School of Music is not an endowed institution; it will stand on its merits alone. Several free scholarships will be given to exceptionally talented pupils of limited means.

Florence Austin, a brilliant young American violinist, a disciple of Ovide Musin, will have charge of the intermediate violin department.

Mme. Emelie Pardon, head of the piano department, is an ex-official professor of the Royal Conservatory of Bruxelles, Belgium, and has certificates from its former director, F. A. Gevaert; also from Jan Blockx, director of the Royal Conservatory of Antwerp, and Emile Wambach, supervisor of musical instruction in Belgium, which speak in the highest terms of her playing and her special talent for teaching.

Jean Jacobs, a virtuoso, reputed to be of the same rank as Gerardy, has given concerts with orchestra in all the larger cities of Europe—in Paris and Bruxelles and in Germany, Austria, Russia and Holland, leaving a lasting impression. He is a splendid acquisition to Mr. Musin's staff of artist teachers.

Harry Rowe Shelley, the distinguished New York organist and composer, is in charge of the organ department and that of theory of music and composition. Mme. Ovide Musin, an American, a coloratura soprano, who has had great success in Europe as a concert and oratorio singer, and also in her tours of the world with her husband, will be at the head of the vocal department. Recitals by the teachers and pupils will be frequent during the school year.

First Sunday Concert at Manhattan

The first of the Sunday evening concerts at the Manhattan was held last Sunday, with nearly all the stars in vocal evidence. Of particular interest, artistically, was Domenico Russo, the Italian tenor, and Margaret Sylva, whose soprano airs from "Cavalleria Rusticana" and "Carmen" won many plaudits. Other singers were Lalla Mirand, Mmes. d'Alvarez, Vicarino, Gentle, Baron and Desmond, and Messrs. Scott, Caras, Beck and Villa.

COLD DRIVES MANY MUSICIANS INDOORS

Music in Philadelphia Parks Ends and Returning Teachers Plan for Busy Seasons

PHILADELPHIA, Sept. 7.—The "March King" has left us, the Philadelphia Band, composed of members of the Philadelphia Orchestra, gave its final concert of the season last evening, and all the other outdoor musical events are closing because of the touch of Fall weather that warns musicians that the time is near for indoor service.

Sousa played before an extraordinarily large audience at Willow Grove at the Labor Day celebration there yesterday, at both the afternoon and evening concerts, and reproduced many of his old favorites. He was cheered and applauded to the echo.

C. Stanley Mackey, organizer and conductor of the Philadelphia Band, received a hearty ovation at the last concert last evening on the City Hall plaza. Again and again he and his men were obliged to respond to tumultuous applause by audiences that have been delighted during the Summer season by the artistic music furnished by this excellent organization. Mr. Mackey expressed the hope that the city fathers will provide again next year for the band programs and thus keep engaged here members of the Philadelphia Orchestra who otherwise would accept offers elsewhere for the between-season.

The Kneisel Quartet announces the dates for the five concerts to be given during the season. They have been arranged so as to interfere as little as possible with the orchestral and operatic season, and in accordance with the wishes of many friends of this unique and ideal organization. The afternoon concerts will take place October 18, November 15 and March 14, while the evening performances will be on April 11 and May 2. The detailed announcement of the works to be performed and the list of patronesses will soon be made public.

Walter N. Dietrich, director of the Dietrich Piano School, whose series of pupils' concerts at Wanamaker's last year was so favorably received, has decided to present similar attractions during the coming season in and near the city. Mr. Dietrich is a gifted pianist, and has had much success with his school work.

Marie Zeckwer, the well-known local soprano, whose song recital work at Cliff Haven, N. Y., last month was so highly commended by press and public, has been engaged for the Hudson Centennial celebrations, September 27, to sing with Dr. Jaeger's Orchestra at Long Island, N. Y. On September 28 and 29 she will sing Dr. Arthur Foote's songs, with the composer at the piano, in Wanamaker's Egyptian Hall here. The Plattsburg *Press*, referring to the several concerts by Miss Zeckwer at Cliff Haven, was most appreciative in its mention.

Susanna E. Dercum has returned from her vacation at Cold Springs, Pa., and will reopen her studio, No. 1706 Chestnut street, October 1. Miss Dercum expects a busy season, and will participate in recital work with some of the most noted of Philadelphia's artists.

Nan Reid Eichelberger, contralto soloist and vocal teacher, whose concert and church work here have been so favorably appreciated, will reopen her studio in the Presser Building during the coming week. She numbers among her pupils many young women of the best families in the city and suburbs. Miss Eichelberger has just declined a flattering offer to sing during the season in London, where she made a number of friends during her European travels last year after studying for several months in Paris, following instruction in New York. Last week Miss Eichelberger was the guest of Mr. and Mrs. Thomas S. Halsey, at Boothwyn, Pa., where Edward Shippen Van Leer, the well-known Philadelphia tenor, maintains a beautiful country seat in the borough with William Miller, of Philadelphia. The two artists furnished several delightful evenings of song for their friends at Boothwyn.

The many friends of Henri Scott, the noted Philadelphia basso, are congratulating him on the excellent impression he made last Tuesday night at the Hammerstein opening in New York. S. E. E.

MUSICIANS ATTRACTED BY EXCELLENT FIELD

Columbus, O., Has a Large Influx of Singers, Teachers and Players from Other Cities

COLUMBUS, Sept. 6.—That our city is an attractive place for the music teacher as well as the soloist is every day being evidenced. Among the latest arrivals are Virgilia I. Wallace, a pupil of Frank King Clark, of Paris. Miss Wallace is a contralto with a beautiful voice, and her experience as a teacher makes her a valuable acquisition. She will shortly open a studio here.

Edna Paine, a young pianist of charming presence and marked ability, has attracted much attention since her return from Dresden. Carrie Lou Betz has also won complete recognition as soloist, accompanist and teacher of piano.

Mrs. Herbert Tallen, soprano, has just come to Columbus from Minneapolis. Mrs. Tallen has an attractive personality, a voice of wide range and lovely quality of tone.

Mrs. Burt R. Rickards is another new soprano, and also an excellent pianist. Grace Upham, of Broad Street M. E. Church, contralto, now living in Bellefontaine, expects soon to swell the ranks of Columbus musicians.

Evan Williams, who taught one day each week last year in Columbus, promises two days the coming season. He is a great favorite here.

Mrs. Kullak-Busse, granddaughter of the late Theodor Kullak, of Berlin, has made a good place for herself and her talents in Columbus. She was a pupil of Lilli Lehmann in singing, and was a special student of diction and elocution while in Berlin. Her studio on Fourteenth avenue is now a busy place.

Ethel Harness, the Columbus exponent of Carrie L. Dunning's method of teaching piano beginners, announces the appearance of Mrs. Dunning in a lecture at the Chittenden Hotel in the near future.

Emily Church Benham, one of the best pianists here, leaves Columbus for Berlin, to study piano with Josef Lhévinne.

Hedwig Theobald has been re-engaged as vocal teacher at Ohio University at Athens.

Max Faetkanheuer's English Opera Company has had a successful ten days' engagement here at the Olentangy Park Theater. The operas they presented were "Mme. Butterfly," "Aida" and "The Bohemian Girl." The principals were Adelaide Norwood, Louise Collier, Ellen James, Henry Taylor, Tom Green and Ottley Cranston.

H. B. S.

INDIANAPOLIS SCHOOLS PREPARE FOR OPENING

Local Musicians Return from Vacations and Get Ready for a Busy Season of Work

INDIANAPOLIS, IND., Sept. 7.—David Baxter has returned, after spending an interesting Summer studying and coaching with a colony of musicians at Washington, Conn. He is hearty in his praise of Alice Ford Robbins, the noted New York voice specialist, with whom he and Mrs. Baxter took some special training. At present Mr. Baxter is in Marion, Ind., where he is taking part in the State golf tournament held in that city. He will open his studio in Aeolian Hall on September 14.

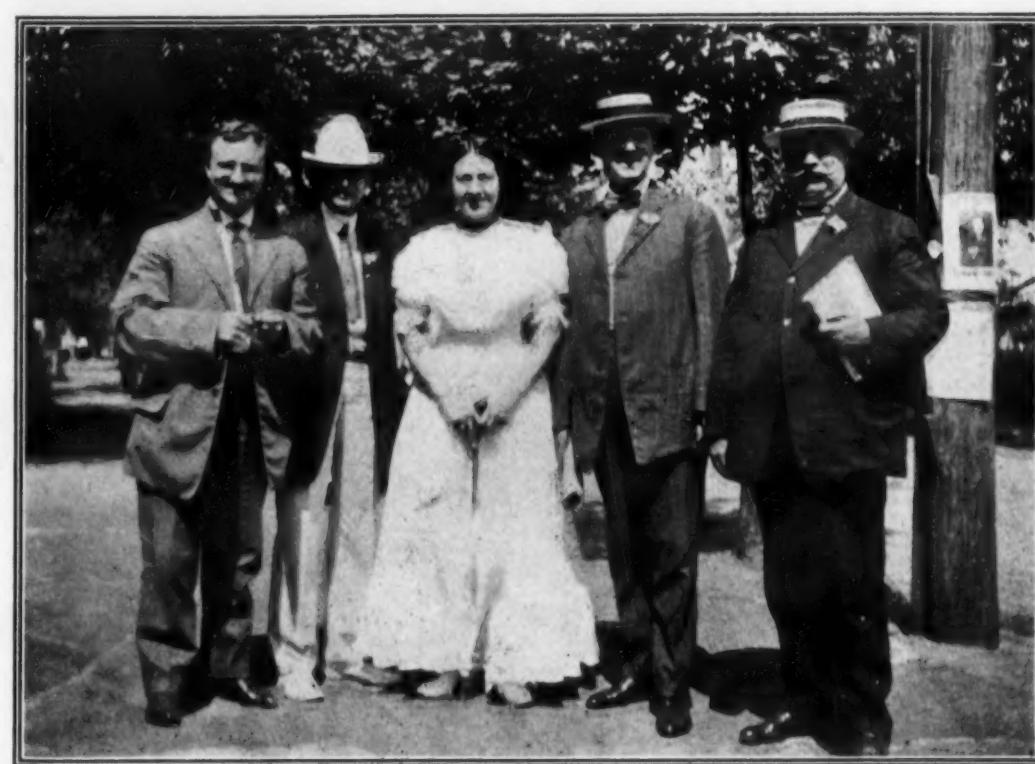
The Indianapolis Juvenile Orchestra recently filled an engagement at Winona Lake Assembly, where its work gave much pleasure. The members of this orchestra, whose ages range from ten to fourteen years, are all pupils of Emile Zumpfe, the director, who has been a teacher in this city for many years.

Anne Houser will be associated with the faculty at Knickerbacker Hall, a school for girls, this season. Miss Houser spent several years in Berlin, where she studied voice and pianoforte, and has had special training in public school music under Nannie C. Love, who is head of the music department in the school mentioned.

Edith Hull, one of the younger teachers, whose work is bringing results, is delighted with New York, where she recently visited with Mme. Beatrice Goldie, who is prominent in the musical circles of that city, as a concert singer and teacher.

Charles Schultze, or "Papa" Schultze, as he is familiarly known among us, has resumed his teaching, and expects a prosperous season. As his son is "Bunny," of "Foxy Grandpa" fame, he is often accused

FIVE MUSICIANS WITH THE OCEAN GROVE "SMILE"



The permanent Summer colony at Ocean Grove has been well represented during the present year by James Bradford, the assistant director of the Ocean Grove Orchestra and the arranger of many of the orchestral numbers used on special occasions, and Florence Mulford Hunt, the contralto, and her husband, who form the first three figures in the above group. Standing next may be seen Cecil James, tenor, and Frederic Martin, basso, two artists who sang important roles in the oratorio of "Eli."

of being the original "Foxy Grandpa," but this he always denies.

Earl Percy Parks, who enjoys a more than local reputation as a basso, having met with success in his concert work, has decided to remain in Indianapolis, and will continue his vocal studio in the Propylaeum.

Edward B. Birge, Supervisor of Music in the Public Schools, has returned from New Haven, where he was among former friends and acquaintances. Mr. Birge is a member of the People's Concert Association, and announces that the concerts will be better this year than ever before.

James M. Dungan, director of the Indianapolis Piano College, has returned from Canada, after a two months' stay, where most of his time was given to fishing.

Ethel Coleman, violinist, of Tipton, was in the city a few days ago selecting music for her work during the coming season.

The music schools are preparing for their openings, which are soon to occur; the faculties are practically the same as the year before, there being but few changes. Following is a list of the larger institutions and the members of their respective faculties.

The College of Musical Art—Oliver Willard Pierce, Thomas Frederick Freeman, Mrs. Minnie Murdoff Kimball, Helen K. Beckman, Tull E. Brown, Cecile M. Bell, Barbara Finney, Hazel A. Kinney, Arthur G. Monninger, Jessie E. Kitchen, Bertha L. Heinrichs, Louise M. Griewe, Myrtle K. Matthews, Martha A. Van Wie, Alemia Kroeckle, Alexander Ernestinoff, Christian F. Martens, Anna M. Martens, Ferdinand Schaefer, Olive Kiler, J. Arthur Myers, Hazel Hammel, Mrs. Nellie Strain Jackson, Emy Martin.

The Indianapolis Conservatory of Music—Edgar M. Cawley, Emiliano Renaud, Eugenie V. Scorgie, Hetta Ada Wheeler, Carroll C. McKee, Harris R. Vail, Kate Nance, Susan Huffines, Marie Jones, Nellie Schoolley Duffee, Grace Dungan Roberts, Ellen Lovell, Margaret L. McClure, Hope L. Baumgartner, Mabel Fernandez, Sarah I. McConnell, Louis F. Haslanger, Marion M. Scorgie, Mary Houghton Brown, Johannes Miersch, Mrs. Edgar M. Cawley, Estelle Huffines, Pasquale Montani, Walter C. Tuttle, Charles Williams, Mrs. Albert Henley.

The Metropolitan School of Music—Florence M. Hunter, Leon Sampaix, Jean Dunlap Clem, Nancy Maude Ribble, Verna Belle Palmer, Karl Kiefer, Una Clayton, Carrie Amelia Hyatt, Frances Beryl Spencer, Erle Leslie Oldridge, Florence Flickenger, Edward Nell, Mrs. Edward Nell, Franklin N. Taylor, Jeanette Edwards, Hugh McGibney, Yuba Estelle Wilhite, Nathan David Davis, Henry Marshall, Adolph Schell-schmidt, Leslie Eugene Peck, Earl Holt, Pasquale Montani, Ernst Michaelis, S. I. Conner, Mary Chambers, Marie Wilson, Katherine Hankemir and Fannie Langlade.

Co-operative School of Music—Jeannette Crouse, Ruby Lane, Bertha Jasper, Anna Dickerson, Alta Doyel, Nora Davis, Ethel Watkins, Elsie Ertel, Ruth More, Guy Rush and Francis Parks. G. R. E.

ULRICH IS OPTIMISTIC FOR BALTIMORE OPERA

Alterations at Lyric Theatre Presage a Successful Termination of Hunt for Funds

BALTIMORE, Sept. 7.—Manager Bernhard Ulrich, of the Lyric, regards the season of grand opera assured, and is busy with his plans in connection therewith. The actual cash in view toward the \$100,000 guarantee fund is about \$60,000, and there are promises of about \$21,000 more, which is enough to make the opera season practically a certainty. A number of persons who are likely to be substantially interested and who have been away are returning, and Mr. Ulrich has been in consultation with them. Mr. Ulrich states that the people he is yet to see will all undoubtedly subscribe to the fund and the full amount will be subscribed in due time.

The Lyric will be made more attractive than it now is. The present parquet will be torn out and converted into a handsomely appointed foyer for promenade purposes. There will be twenty-four boxes installed, twelve on each side of the house. They will be decorated with panel tapestries in keeping with the general color scheme of the house, which will be largely ivory, red and gold in the auditorium, while in the lobby green, ivory and gold will predominate. A porte-cochere will be erected outside the Lyric.

Mr. Ulrich stated that all the great singers of the Metropolitan company would be heard in Baltimore this season. He was agreeably surprised while in Europe to hear so many excellent American voices, and says the Metropolitan company has secured a number of the best of these. W. J. R.

William Harper, Bass, Announces Engagement

APPLETON, Wis., Sept. 7.—Mr. and Mrs. George F. Peabody, the former of whom recently gave a new building to Lawrence University to serve as a Conservatory of Music, have announced the engagement of their daughter Emma to Dean William Harper, of the music department of that school. William Harper is now beginning his third year at the institution, and is a concert singer of celebrity. Previous to his removal to this city he was a resident of New York. He has made extensive tours of America. M. N. S.

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"THE LOVE CURE" BEST OPERETTA SINCE "MERRY WIDOW"

Broadway Scene from "The Love Cure," the New Operetta Which Is Making Many Friends in New York

"The Love Cure" proved itself to be a patent musical medicine of the most salubrious kind at its début at the New Amsterdam Theater on Wednesday evening of last week. It is the best Viennese compound of fun and music since Dr. Lehár and the European libretto specialists ex-

ported their "Merry Widow" to an appreciative American public.

It is almost the acme of light, harmonious entertainment, and Edmund Eysler's score and the adaptation which Oliver Herford has made from Leo Stein and Karl Lindau's book are monoliths of merit.

The tunes, which were "sweet sixteen in

number," are dainty, fetching and cleverly rhythmic, and there are several of the numbers which will probably go the whistling way.

The story tells the love of a young man of wealth for a stage favorite, and is a variant of the David Garrick disillusionment idea. In this case the task is under-

taken by the actress at the suggestion of the young man's father. The book is not one to arouse great enthusiasm, but Mr. Herford's nimble wit and the swing and dash and verve with which the tale progresses make other details of slight importance.

Elgie Bowen carried off the vocal honors, and her beautiful voice was a gold mine to the performance. In acting she has the consolation of knowing that she has still something to strive for. Her numbers were heavy for this kind of entertainment, and it would be captious to withhold one iota of the credit due her.

The runner-up in point of laurels was Craig Campbell, appearing as the infatuated *Alfred Blaize*. His voice is rich and pleasant, and his method of singing is easy and artistic.

For him, neither, can be claimed a profound display of the art of acting. In consideration of the fact that he is only a substitute in the rôle, there is a large amount of extenuation to be placed on the right side of his ledger.

Of course, Charles J. Ross could not help but excel in the leading comedy rôle, that of an elderly opera singer, and as far as laughs went he achieved the highest score. In less clever hands the part might have become insignificant, but he has built it up with his practical comedy method and with lines much more likely his own than Mr. Herford's. The balance of the company was satisfactory.

T. E. Green's Success in Columbus

WASHINGTON, D. C., Sept. 4.—Word has been received that Thomas Evans Green, the tenor who resides here, is being heard with success in Columbus with the English Opera Company. He is appearing in the tenor rôle of "Aida" and as *Pinkerton* in "Madam Butterfly." He is expected to complete his engagement with this company in October and return to Washington for the Winter season.

W. H.

Frederick Hastings's Appreciation

NEW YORK, Sept. 8, 1909.
To the Editor of MUSICAL AMERICA:

I am enclosing my check in payment of subscription for MUSICAL AMERICA for the ensuing year, as I don't want to miss a single copy. I can't tell you how much I enjoy it.

Sincerely yours,
FREDERICK HASTINGS.

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AUSTIN



Dear MUSICAL AMERICA:

I have been reading more notices of that brilliant benefactor of the race who has invented a compressed air mechanism which will magnify music ten times. His name will go down in history and in the hearts of humankind with those of Stradivarius, Newton, Beethoven, Edison and the Wright brothers. Just stop and think what it means to have all music in the future sound ten times as loud as it ordinarily does now! What reward could be great enough for a man who thus multiplies humanity's joy in music ten times? Who would have imagined that there was an opportunity to do so much good in the world at a single stroke? In the cafés the very plates will dance with joy at this music of the future! And at symphony concerts the roof itself, which would otherwise spring into the air in the intoxication of delight, will now have to be held down with cables such as they use at "tip-top" houses on mountains. The phrase "raised the roof" will no longer be a mere vapid figurative expression, but a living truth.

Whenever there arises such a genius as this inventor there will always be found those sordid minds who constitute themselves a stumbling block to progress. Nor are they wanting in the present instance. Think of the meanness of mind which, in the light of this heaven-sent benefactor, is capable of the following thoughts, to say nothing of the shamelessness of expressing them in the public prints. As might be expected, it is sordid Chicago that produces this mind. Here are the words, from the *Chicago Tribune*: "Even if the auxetophone can accomplish all that is claimed for it, of what use is it? The fortissimos of our modern orchestra are a strain upon the ear. The crashes indicated by our athletic Italian bandmasters are well-nigh deafening. We have noise enough already. We need more music. We have volumes of tone enough. We need beauty of tone. We have quantity enough. We need quality."

Oh, Chicago—what deed is this! How could you give such a Hagen stroke to so glorious a Siegfried?

* * *

Despite the greatness of this new invention, it seems to me that it would be a greater thing still if someone would only

invent an instrument which would magnify at least several times the nature of the musician. The French are fond of asking the question, Which would you rather—have your sight as short as your nose, or your nose as long as your sight? It is scarcely necessary to ask this question of most musicians. They are of the former variety already. In my weary wanderings I have seen many of them in many climes. I think that when we bring the higher criticism to bear upon the original Greek text we will find that what Diogenes, with his lantern, was really looking for was a musician who was a man.

Many incalculable benefits would come through magnifying the musician's nature. He would see not only beyond his nose, but beyond his fiddle or his piano. He might also, if the magnifying power could be made strong enough, see beyond his own talent, or even beyond his own personal interest. But this would be asking an out-and-out miracle of the inventor. Let us fervently pray (even your Mephisto has his prayers) that some invention may be made which will enable the musician to see that his acts of self-seeking, his wretched little efforts to put himself alone forward, end only in making himself smaller and smaller, until verily he comes out of the little end of his horn. Heaven helps him who helps himself—that is true. But no man lifts a finger for him who has gained a reputation for self-seeking. And let no man delude himself into thinking that he can be a mere schemer for himself without being known for it. If you don't want to be known for doing a thing, said Emerson, don't do it. And Confucius exclaimed, How can a man be concealed! The musician-magnifying machine will enable the musician to see that he and his art will truly prosper only as he takes a hand in the artistic uplifting of his community—only as he co-operates with others of his craft, and especially with the mass of the lovers of his art, to bring about the circumstances of a general artistic life, lived in the open.

But this will never do—I grow visionary and idealistic.

* * *

So there is no more doubt of it whatsoever—Caruso's "friendly call on his physician" was an operation, after all. The great singer had knots on his vocal cords which could not be untied. They were Gordian knots, and had to be cut. The Alexander who did this is Professor Della Vedova. The *Deseret News* prints an interview from Rome, in which the professor is said to have said: "The operation was so successful that if Caruso will be careful for a few months more, both in not forcing his voice too much and in leading a healthy and hygienic life, there will be in the volume and clearness of his singing a constant crescendo, which will reach its culmination in a few years from now, giving the world the sensation of vocal effects never heard before."

Whew! The doctor is said to have been reluctant to speak, but when once underway he could certainly go some. That remark about "the sensation of vocal effects never heard before" will bring a sad and sickly smile to the face of him who has lived through a musical season in New York. Is it possible that there is still a vocal effect beyond those already familiar to New Yorkers! And that steady crescendo lasting for several years! How inconvenient it will be when poor Caruso

comes to a diminuendo in the score. I fear the skilled surgeon is trying, as Robert Browning sometimes did, to show off his knowledge of musical terms. Anyway, Caruso will sing again, so we will not quarrel over these little matters.

* * *

Professors Pickering and Frist have done the world a service in defining what astronomy *isn't*. For example:

"The question of the inhabitability of planets. This is purely a biological problem. The true astronomer concerns himself more with the matters of mass, length, and time." Again:

"The probability of the destruction of the earth by comets. This is pure idiocy."

A similar service should be rendered for music—a set of definitions be made of what music *isn't*. Let us see what the Mephistophelian hand can do to set the ball rolling.

Music is not opera. This is a matter for society alone to deal with.

Nor is music Reger. This is purely matter for the mathematicians. Church music, i. e., the alleged music one hears in churches, is music only by the grace of God.

Pupils' recitals, even if I do say it, are the invention of the devil.

Other things that may be listed as not music are the following: Russian music, except Tchaikovsky; modern German music; modern French music, except César Franck; Salvation Army music; café music; American folksongs, and the cornet.

I am thinking of writing a book entitled, "Music, Near-Music, and Not-Music." It would be very helpful to Sunday schools and symphony orchestras.

* * *

There is one thing I have been trying to get through this timeworn noddle of mine lately, and with poor success. That is, why some people regard the putting out of juvenile or somewhat immature work in composition as such a terrible matter. I see that Brahms once said to the Viennese composer, Zemlinsky: "One cannot be too careful regarding such pieces, as they are often cause for regret afterward."

While I do not believe in a young composer rushing over-madly into print, neither do I believe in his entirely throwing away the opportunity for general response to his work which a certain amount of publication gives. If a man gains a height, he has no reason to be ashamed of the steps by which he reached it, and he will even become a stronger climber by reason of facing public criticism along the way. If he does not gain the height it makes no difference one way or the other. None of us thinks any less of the great composers because of occasionally coming across one of their early works. Wagner has no reason to blush for "Rienzi" or the "Flying Dutchman." Had he not put them before the public and tried them out he would probably never have arrived at the "Ring." The man who waits to arrive at perfection before making an appearance never appears. It is in action that a man gains strength. There is foolish premature appearance and foolish reserve. It appears to my well-worn wits that extremism is bad here, as elsewhere, and that he is strongest who holds a middle ground.

* * *

The story you told recently of the laconic man who entered a provincial music store and said "Mikado libretto," and received the answer, "Me no speakee Italiano," reminds me of a case where a man equally

unlettered in the language of Italy came off better, and that, too, in the very home of the language. Four students, acquaintances of mine (for that reason I will not injure their reputations by naming them), were traveling in Italy. In Venice they started out to visit a certain public bath. One of the four, who chanced to be somewhat ahead of the others, and who—I might say—was as unversed in music as in Italian, came to the entrance of the bath, where he was met by a functionary of the establishment.

"Solo?" inquired the attendant.

"No," said the American; "quartetto." This shows that the "gift of tongues" is no myth.

Your

MEPHISTO.

VICTOR MAUREL AS SEEN BY CARICATURIST CARUSO



A Victor Maurel.
Il maestro del maestro
il suo ammiratore
Caruso Caruso
New York 1909

Victor Maurel, the celebrated baritone, whose name and work are known throughout the musical world, and who is now devoting his time to teaching in New York, has lately received from Enrico Caruso, the tenor, a caricature of himself. The sketch, reproduced above, shows that whatever has happened to Caruso's voice, his pen is just as facile as ever.

Mrs. Fred Zipperlen, the Irvington contralto and vocal teacher, who sailed for Paris on July 1, has been coaching every day in King Clark's studio, where she has been taking a special course. Mrs. Zipperlen is one of the most successful vocal teachers in New Jersey, and will resume her teaching on October 1. After visiting and singing in London she sailed for New York on September 4. Mrs. Zipperlen is a pupil of Dr. Franklin Lawson.



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ITALIAN OPERA OPENS SEASON AUSPICIOUSLY

Company at Academy of Music Proves Itself Vocally and Dramatically Competent

Opera came into possession of its own last Saturday evening when the Italian Grand Opera Company of New York City opened the old Academy of Music to thirty-five hundred lovers of Verdi's "Aida." To mention the name of this ancient old temple of music is to be reminded of the days it alone stood forth as the operatic landmark in this city. Now while more pretentious rivals occupy up-town sites there is still a place for the awakening of former-day echoes.

The company on the opening night are of the quality which should accomplish the feat of making the financial and artistic ends meet. Although the standard of popular prices has been raised to the breeze, yet there was nothing to indicate that money had been spared in the production. The cheapness and tawdriness of other cheap opera enterprises was noticeably absent.

The house was jammed from orchestra to gallery when the asbestos curtain slowly rose to the music of "The Star Spangled Banner." While not operatic, it was patriotic and the assemblage didn't miss the chance to cheer. Coming nearer to the big Italian contingent was the playing of the Royal Italian March.

Signor Jacchia, the head conductor, then took the baton from an assistant who had directed the first two selections, and the orchestra took up the first strains of "Aida."

There was nothing cold about the audience and nothing frigid in the singing or acting of the company. The spirit of enthusiasm seemed to permeate those on both sides of the footlights and strenuousness was the rule of the evening.

As natural as the saying that "all roads lead to Rome" is the inclination for all eyes to lead to the tenor, who sang "Rhadames." In this instance he was Signor Zerola, who has been mildly advertised as a "second Tamagno." It is certain that he will achieve popularity. His voice is a resonant and copious one, which he uses with prodigality. Its quality surpasses its artistic handling, but that will not be a fault to the many.

Signora Adaberto filled the title rôle acceptably. Her version of the part was of somewhat violent temperament, but vocally she satisfied. There was any amount of volume at her command, and at times her rendition of the florid passages was brilliant.

The only American girl with the company, Blanche Hamilton Fox, was signal success on this, her first, appearance in New York. Her field of operations has been in Italy. Her singing of the Amneris music was very well accomplished, and the quality of her voice was good to hear. Histrionically, however, she might have done better, as her force and dignity was hardly commensurate with the dynamics shown by Aida. She is a welcome addition to the local operatic fold, however.

Signor Segura-Tallien was the Amonasro, and his quality of tone was a treat. His acting was eminently satisfactory.

As Ramfis, Signor Wulman was an imposing figure, and sang with proper sonority. His work and appearance is strongly reminiscent of Arimondi's at the Manhattan.

The audience without doubt thoroughly enjoyed the performance, in which the staging and chorus work formed an important part.

Last, but by no means least, must be mentioned the highly admirable conducting of Signor Jacchia, formerly an assistant to Mascagni. At all times he was a bulwark of authority, and his knowledge of the score enabled him in bringing out its force and beauty. Decidedly he is a leader to be reckoned upon for much that is good.

Another large audience gathered on Monday evening, following the afternoon performance of "Aida," to hear "La Bohème." Ester Ferrabini, a young Italian singer of

beauty of voice and person, was the Mimi. Her work, both dramatically and histrionically, was very good. Giuseppe Armanini was the Rodolfo, and equaled the performance of the first named singer. His voice is a fine lyric tenor, of good intonation and of the conventional Italian style. The hearty applause which he received was well deserved.

Signora Sedelmeyer as Musetta was less



AGIDE JACCHIA

Conductor of the Italian Grand Opera Company

successful, her hoarseness and lack of vocal flexibility being apparent.

The other rôles were filled acceptably, and Conductor Jacchia again won honors with his baton.

Proving that such operas as "Rigoletto" and "Lucia" are now becoming drawing cards here only when some great star is singing, the performance of the former work on Tuesday evening was a disappointment as to the number of the audience. Having been successful in dodging the attempts to hold her as being a suspected Nihilist, Mme. Eugenia Makaroff sang the rôle of Gilda with a soprano of some degree of excellence. Her staccato is splendid.

Segura-Tallien filled the title rôle well, and it was commendable that he did not sing at the top of his lungs all the time, as do some baritones in this part.

Signor Battaini, a new tenor with a large voice, agreeable in the upper register, was heard as the Duke.



Joseph Anton Oscar Eisinger

Joseph Anton Oscar Eisinger, well known as an organist and composer of church music in New York, was killed in an automobile accident at Pelham Manor, New York, last Monday.

He came here in 1867 and became organist in St. Jerome's Church, at 138th street and Alexander avenue, the Bronx, where he remained for twenty years. For ten years he played in the Church of St. Lawrence, at Eighty-fourth street and Park avenue, and recently he had played in St. Aloysius' Church, at 132d street and Seventh avenue, and in the Temple Beth El, in Jersey City.

Jean Lasalle

Jean Lasalle, the noted baritone, died in Paris this week. He was born in 1847, and made his début at the Opéra in 1873 in "William Tell." He was a professor at a musical college. He was well known in America, singing for several seasons at the Metropolitan Opera House.

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NEW "EDUCATIONAL" STARS MAKE DÉBUT

Sylva in "Carmen," Miranda and Russo in "Lucia" Are Welcomed at The Manhattan

Débuts of Marguerite Sylva, Lalla Miranda, Domenico Russo and William Beck and first performances of "Carmen," "Lucia" and "Traviata" were the salient points of interest in the week of opera following Caruso's opening in "Aida."

A Carmen who will be remembered for some time was introduced to the "educational" opera students on Wednesday evening at the Manhattan in the person of Marguerite Sylva. While her voice could not be termed extraordinary or her portrayal of the cigarette girl as being of a revelation, yet the *tout ensemble* of her work was of the kind that makes the production of Bizet's opera a thing of beauty and a joy forever to the box-office.

The music of this work seemed most admirably fitted for Miss Sylva's powers. Her voice, of sufficient volume and naturally rich, traversed the depths and heights of the score with ease and facility. Her singing had the virtue of rhythm, her diction was excellent, and she clung to the tune "closer than a brother."

The emission of her tones shows no impediments, and her registers are uniformly good. She made no efforts to distort the music, and her Carmen while a person of the people, is not without interest and comprehension in an unexaggerated way. It was temperamental and musical.

Lucas in the rôle of Don José had less difficulties than opposed him on the opening night, and accordingly he overcame some of the prejudice against him occasioned by the first night's showing.

Walter-Villa as Micaela pleased again by the natural gifts of appearance and vocal quality.

As Escamillo, Laskin was acceptable. Carlo Nicosia, a new conductor, if not remarkable, did what was expected of him.

The fourth night of the thousand and one operatic tales of Hammerstein served to introduce two new singers of the caliber agreeable to critical New York. "Lucia" was the work given, and Domenico Russo as Edgardo and Lalla Miranda as Lucia were the tenor and soprano respectively.

Mr. Russo, despite the fact that this opera is hardly robust enough for his quality and style of voice, earned the deep respect and admiration of the audience by the tasteful and exquisite manner of his interpretation of the Scottish *Ravenswood*. Despite the terrors of a first performance, Russo's voice neither lacked control or steadiness, and from his first coming on to his third act demise his vocal progress was a triumph. His technical skill and ease of delivery commanded itself to the audience, whose enthusiastic applause brought him again and again to the footlights. Histrionically, only the most captious would have found fault, as without being exaggerated or hectically violent his portrayal of the feelings of the unfortunate hero was a model of refinement and artistry.

The Lucia while not a contender for the place of Tetrazzini or Sembrich, is a singer of worth and excellence. The florid ornaments that mark Donizetti's music were quite within the boundaries of a voice that

combined fluency, neatness of execution and evenness. If at times her tones sounded ready, it was almost always agreeable, and her devotion to the tune and details of phrasing were other assets. Self-possession was her's in abundance from the time of her first appearance. Her acting had much to command it, and added much to the ensemble of her work. In the "Mad Scene" it was quite good.

Pignataro, as Ashton, was in better voice than when he sung Amonasro, much to the relief of those who had heard the performance of "Aida." The smaller parts were filled creditably.

"Aida" was repeated on Friday evening. Tunefully gentle "La Traviata," with a new Alfredo in the person of Giuseppe di Bernardo, was presented at the first matinée of the "educational" season at the Manhattan on Saturday afternoon. This is always ladies' day, and popular price and even high price fashion helped to fill the house.

Mme. Miranda, débutant on the "Lucia" evening, was the weak-lunged *Violetta*. Her fine though at times acid soprano was happy in the florid reaches of the heroine's music, and attesting to her success must be mentioned that nearly all of her brightest arias had to be repeated by demand of an encore-hungry audience.

Alfredo gained much sympathy by the effectiveness of his vocal laments, and while he is hardly a Thirty-fourth street North Star, his disdain of the falsetto that is too sadly in use there this season promises well for his future performances.

The fine baritone of débutant William Beck, recently of Budapest, brought the part of Alfredo's father into a special lime-light. Though not always used with the most taste, his skill in execution was an atonement. Of course the great aria in the third act "brought down" the house. In the matter of acting his methods revealed a strange status of affairs, and one that to a more jealous or suspicious Alfredo might have led to a duel between father and son. Instead of an outraged parent or a gentle heart-breaker, this father was most amorous, and to one familiar with the opera it might have been thought that he was trying to beat out Alfredo in the race to attain *Violetta's* hand.

Flora was pleasingly impersonated by Mme. Gentle, a graduate from the Manhattan chorus.

Chorus, staging and orchestra came up to the mark.

Of extreme interest to the box-office is the fact that the receipts of the first week at the Manhattan amount to \$4,000, which betokens success.

"Le Prophète" was repeated on Saturday and Wednesday evenings.

"Carmen" was repeated on Monday evening, with William Beck in the rôle of the Toreador. His good baritone distinguished the part.

Hammerstein deciding that "Lucia" was not a good drawing card under the present circumstances, it was removed from the "educational" opera répertoire. "Traviata," with the same cast, was repeated in its place on Tuesday evening.

Mary Garden Sings in Paris

Oscar Hammerstein received a private telegram this week stating that Miss Mary Garden made her entrée at the Paris Opéra on Monday evening, when she sang *Juliette* before a crowded and enthusiastic audience. This is the first time she has sung at the Opéra in Paris this year. After the Manhattan season she had been announced on three occasions, but each time was compelled to disappoint the public there.

orizing the obbligato, which he played with much fervor.

It was felt before the concert that the experiment of offering a concert by only two artists with but the accompaniment of piano and organ might result unfavorably, but the success of this event has brought the conviction that the music lovers of Ocean Grove are sufficient in numbers to appreciate art for its own sake, and not because of the length of the program and the variety of the attractions. Next year will see many such recitals here.

André Benoist, pianist, and Will Macfarlane, organist, performed their parts with such excellent discrimination that the great crowd refused to be satisfied until they were brought to the footlights for recognition. No such excellent performance has ever before been given here, and that the Summer residents recognized this fact is shown by the receipts, which reached within a few dollars of \$10,000. A. L. J.

DELLA THAL

Miss Della Thal, the pianist, is now located in Chicago, where she will resume her preparatory work for Mme. Zeisler, and do concert playing.

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BIG GUARANTY FOR WESTERN ORCHESTRA

Fifty Thousand Dollars a Year for
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apolis Organization

MINNEAPOLIS, Sept. 6.—A quarter of a million dollars—\$50,000 a year for five years—is the highly practical form in which the people of Minneapolis have expressed their appreciation of their symphony orchestra. The Orchestral Association has just announced the completion of the new guaranty fund for that amount.

The former guaranty fund was \$30,000 annually, and was subscribed for three years only. This fund expired with the close of last season, and officers of the Orchestral Association state that so firmly and deeply has the orchestra fixed itself in the affection and appreciation of the citizens of Minneapolis that they found no difficulty whatever in securing subscriptions for a larger fund and for a longer time. When the residents of a city are not only willing, but eager, to pledge a quarter of a million dollars for orchestral music, it indicates that the value of the orchestra to Minneapolis, artistically and practically, is recognized, and that the popular love and appreciation of the highest type of music is increasing.

Between 150 and 200 public-spirited individuals, firms and corporations are subscribers to the new guaranty fund. Many of these have been subscribers to the orchestral guaranty fund ever since its inception six years ago, while many more are new subscribers this year. Fifteen annual subscriptions of \$1,000 each are pledged to the new fund, twenty-seven of \$500, fifteen of \$300, fifteen of \$250, forty-five of \$200, and about the same number of \$100.

It is also announced by the Orchestral Association that Emil Oberhoffer will continue as conductor of the Minneapolis Symphony Orchestra for at least five years longer. A contract to this effect has been signed, which assures the music-lovers of Minneapolis and the Northwest that the man who has so endeared himself to the community by his efficient and artistic work will be able to still further develop the organization that he has placed among the few great symphony orchestras of the United States. The new and larger guaranty fund will enable Mr. Oberhoffer and the association to carry out some long-cherished plans for the betterment of the orchestra.

E. B.

Whitney Opera Company Incorporated

ALBANY, Sept. 1.—The Whitney Opera Company, of New York City, has been incorporated with a capital of \$25,000, to acquire and manage theaters, music halls and opera houses. The directors are Frederick C. Whitney, Frank P. Meadon and Maurice Meyer, of New York City. This company will produce the opera, "The Chocolate Soldier," which is founded on George Bernard Shaw's "Arms and the Man."

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DONALD CHALMERS

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Donald Chalmers, the basso, has had a busy Summer at Ocean Grove where he has had charge of a portion of the musical work under the direction of Tali Esen Morgan.

Mr. Chalmers is a favorite singer in that resort and has, in the last few years, sung himself into the hearts of the people there. His solos at the great Sunday services in the auditorium have made him favorably known all over the United States.

During the Summer, Mr. Chalmers has sung at many outside engagements among which may be mentioned the festival concert at Norfolk, Conn., where he appeared with such artists as Jomelli, Bispham, Beddoe, Janet Spencer, Heinroth and others, and at the farewell concert of the British Guards Band at Manhattan Beach, where his voice won him most favorable comment.

His voice is a pure bass of tremendous power and of a rich, organ-like quality. There are many baritones but real bassos are almost as rare as tenors. Mr. Chalmers' voice is exceptional, as is his use of it. He is equally at home in lieder, oratorio and in operatic arias. His season is already well booked, and he has many return dates, a fact which testifies to his excellent work.

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MUCH INTEREST IN INDIANAPOLIS PLAN

Orchestra Promoters Are Gratified Over Prospects—News of Local Musicians

INDIANAPOLIS, Aug. 30.—The orchestra situation in Indianapolis seems to have taken on an added impulse since the committee which was to secure funds for the financial backing of the undertaking has been at work. They report their efforts have met with considerable encouragement, and while they are not in a position to assure success, they are optimistic.

The many failures of the past make the work more difficult, yet there is one point, heretofore entirely overlooked, being emphasized in this canvass and which will do much to cause those approached to lend their aid. The present plan is to organize the orchestra upon a strictly professional basis and it will not be used as a training school in ensemble for students, as has been done before. The mixing of professionals and amateurs has always been and always will be a source of annoyance. Rehearsals under these conditions soon become tedious and irksome, performances are never satisfactory, and the element of uncertainty will sooner or later make the work disheartening to all connected with the management of such an orchestra.

There is, however, another obstacle still to be overcome, factionalism. Factionalism among the schools and other musical interests will have to cease, upon this subject at least, before anything definite can be done, because few cities are large enough to support more than one orchestra at a time, and it has been demonstrated that Indianapolis is not one of them.

The public should not be called upon to divide its support into more than one part, and, plainly speaking, if Indianapolis is to have an orchestra of its own it will have to be free from the disintegrating influences of factionalism and governed by a strictly professional policy.

Nicola Montani and wife, Mme. Catherine Sherwood Montani, have been visiting his parents and family during the past week, after an extended vacation period at French Lick Springs, where he combined pleasure and work. During this time he has finished another mass and a number of smaller pieces for the Catholic Church service, including an orchestral suite which are to be published at an early date. Mr. and Mrs. Montani will soon return to Philadelphia, where both have been successful. He is organist and choirmaster at the Church of St. John the Evangelist, and she is a well-known vocalist and teacher. Later Mr. Montani expects to organize a musical art society, composed entirely of male voices, boys and men. There is also a strong probability that Don Lorenzo Perosi, the celebrated director of the Sistine Chapel Choir, and with whom Montani was associated while in Rome, will come to this country in connection with the society mentioned. In case Perosi does come, the society will render some of his oratorios under his direction.

Emma Perkins, a well-known pianist and teacher of Redbud, Ill., is visiting her sister Mrs. Le Saulnier, of this city. Miss Perkins has been teaching about four years, and her success has been such that her class has increased in numbers until her time is now almost completely taken, leaving her barely enough to pursue her own study. She is at present taking a post-graduate course with the Kroeger School of Music in St. Louis, and later expects to go abroad.

Elsie Evans, an exceptionally talented

pianist, is preparing a program composed exclusively of Schubert numbers. Miss Evans is now but eighteen years of age, and has already appeared with some very difficult programs, and her playing is characterized by its brilliancy.

G. R. E.

Popular Opera in Berlin

BERLIN, Sept. 1.—Opera at popular prices is to be given to residents of Berlin at the Belle Alliance Theater, beginning Wednesday. "Ernani" will be the opening production, under the management of Alfier. "Die Auserstehung," an opera in serious style and proportions, by Luigi Willno, will have its first performance at the Komische Oper Thursday.

Mascagni is to conduct the opera performances at the Costanzi, Rome, this season.

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NEW TRIO ANNOUNCES ITS PLANS

Heermann-Adler-Sturm Organization to Give Four Cincinnati Subscription Concerts

CINCINNATI, O., Sept. 6.—It is now announced that the Heermann-Adler-Sturm Trio, the new chamber music organization which promises to figure prominently in American musical affairs this season, will give four subscription concerts in the handsome Memorial Hall.

Each of these programs will commemorate the birth or death anniversary of some great musician.

To accomplish a perfect ensemble is the intent of the Trio, and at its rehearsals this shall ever be the prime object in view, as well as effecting a complete understanding among the players.

Clarence Adler, the pianist of the Trio, who has just returned from Berlin, where he was the pianist of the renowned Hekking Trio, reputed to be one of the finest in Europe, voices the following about the plans of the new Trio:

"It is our intention to establish the highest form of ensemble playing possible. To do this it is necessary that each performer be in complete sympathy with his companions. This is one of the secrets of the great success which came to the Hekking Trio. When I was the pianist of that organization we rehearsed five times each week, giving three hours to each rehearsal. We generally started rehearsals at 3:30 in the afternoon and worked hard until 5 o'clock. This is *Kaffee-Stunde* at the Hekking home, and this was our time of recreation. We told the newest stories over the fragrant coffee, discussed the newest developments in Berlin life, sometimes played the trios we were rehearsing in a foreign key and extemporized as we went along, and not infrequently I would go into a little ragtime. Hekking, by the way, was very fond of our American form of syncopation, and for three years I tried to teach him a little jig step that he was anxious to learn. But while he is one of the world's greatest 'cellists, he never succeeded in



CLARENCE ADLER
Pianist of the Heermann-Adler-Sturm
Trio, of Cincinnati

mastering that step. We used to advise him that he did not have sufficient technic in his feet.

"While at work and study we paid due deference to one another's musicianship and opinions, and while playing we thoroughly enjoyed and appreciated one another. This same respect, congeniality and admiration will form essential features of the Heermann-Adler-Sturm Trio.

"In ensemble playing it is necessary to determine upon one interpretation and adhere to it. Each one must then work with the idea in mind that the adopted construction put upon the composition in question is the right one. Thus one may liken a fine trio to three streams that meet, join and

form a delta. We expect, by taking more than the mere workman's interest in our efforts, to establish our trio on the highest level attainable."

ZIEGLER STUDIO MUSICALE

Summer Pupils Make an Admirable Show in New York

The Summer students of Mme. Anna E. Ziegler gave a recital at her studios, No. 1425 Broadway (Metropolitan Opera House), on Thursday, September 2, to an interested audience. Esther M. Kendig, who took a finishing course with Mme. Ziegler at Brookfield, Conn., was encored many times. Her singing showed the highest artistic finish. She was offered a concert engagement of thirty weeks, but cannot at once leave her church and teaching positions in Lancaster and Harrisburg. Miss Cowen sang with ease and delightful interpretation. Carl Breil, the composer of the music for "The Climax," told her she was admirably equipped for the leading female rôle in that play.

The other singers were the Misses Eddy, Honoré and Phillips and Mr. Hirschmann. Mme. Ziegler and Louis Hallet gave variety to the very interesting program by addresses describing the principles of body grace and the meanings and value of the compositions rendered.

Praises Mme. Trotin's Instruction

John Dennis Mehan, the New York teacher of singing, has written as follows to Mme. Trotin, whose specialty is instruction in sight-singing: "I feel it not only a duty but a pleasure to commend your system of teaching sight-singing as being one of high standard in every respect. Besides, I wish to praise the never failing patience and determined persistence as testified to by all those with whom I have talked."

"So you approve of Wagner?"

"Yes," answered Mr. Cumrox. "I always did like Wagner. He wrote so little that the folks around the house could learn to whistle." —*New York Journal*.

ARTIST COUPLE RETURNS

Louis Bachner and Tina Lerner Back from European Vacation

Louis Bachner, the former Boston pianist, now an instructor at the Peabody Institute in Baltimore, and Tina Lerner, his wife, who will be one of the leading pianists of the coming musical season, arrived in New York on the *Teutonic* last week. They left immediately for the Adirondacks, where they will remain until October 1.

"It's fine to go abroad," said Mr. Bachner to a MUSICAL AMERICA man. "It makes one appreciate his own country all the more after he has returned. We spent most of our time in recreation at Worthing, on the south coast of England, and had an enjoyable Summer."

Mr. Bachner gave a recital in London during his stay abroad, and his success was noteworthy. Miss Lerner has already been largely booked for her season, which will open at the Worcester Festival. The Minneapolis Orchestra is the latest symphony organization to engage her as soloist.

SHUN PARIS SAYS SYLVA

Operatic Débutante Issues Warning to American Mothers

Mme. Marguerite Sylva, the prima donna who made her début in "Carmen" at the Manhattan opera house last week, has issued a warning to American mothers who are sending their daughters to Paris for a musical education.

"American women are making a fatal mistake in trusting their daughters to the allurements, the pitfalls, of a Parisian musical education," said Mme. Sylva.

"Thousands of sweet, guileless American girls go to Paris yearly in the hope of becoming great singers. How many of them come back with their dreams realized and their lives unstained? Mary Garden, Cavalieri and a few others."

The new Municipal Theater in Rio de Janeiro, which was modelled principally on the plan of the Paris Opéra, with the stage built like that of the Cologne Opera, has just been formally opened.

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ECHOES OF MUSIC ABROAD

Americans Conspicuous at Queen's Hall Promenade Concerts in London—Felix Weingartner Tries to Realize a Long-Cherished Ambition—Berlin Invention Illustrates Pianists Performing While Talking-Machine Records Reproduce Sound—Tina Lerner the "Female Godowsky"—La Scala Ballet School Goes on Strike

LONDON'S fifteenth season of Promenade Concerts at Queen's Hall is now in full swing. The city's vacation, as far as music is concerned, lasted less than a fortnight, in fact, and "Common Chord" suggests in *The Sketch*, with characteristic local phraseology, that "perhaps by the time next year comes around some enterprising manager will arrange a musical function or two for the first week in August and so altogether remove the reproach of holiday from our midst."

Henry J. Wood is once more at the helm, and, as in previous years, Wagner holds sway on Monday evenings, while Fridays are devoted chiefly to Beethoven, whose nine symphonies are being performed in chronological order. The novelties promised reach a total of forty-two. They include Haydn's two recently unearthed violin concertos in C and G, Max Reger's "Symphonic Prologue to a Tragedy," Debussy's two dances for harp and orchestra, Ravel's "Rhapsodie Espagnole," three works by Moussorgsky, including his "Song of the Flea," and Ernest Schelling's "Suite Fantastique" for piano and orchestra. Paderewski's Piano Concerto in A minor will also be a novelty for London. Others bear the signatures of Gustav Mahler, Sibelius, Liapounoff, Reinecke, Paul Graener, Georges Darlay, Leone Sinigaglia and Victor Herbert. George W. Chadwick and his four "Symphonic Sketches" also must have special mention.

Chief among the few novelties of native origin are Walford Davies's "Songs of Nature" for tenor solo, treble voices, piano-forte, flute and small orchestra, and his "Solemn Melody" for organ and strings; Hubert Bath's "Two Sea Pictures"; Eric Coates's Four Shakespearean Songs with orchestra; a set of new songs by Sir Charles Stanford and a concerto for piano and orchestra by Tobias Matthay.

One striking feature of the programs for this ten weeks' season of nightly concerts is the number of American names in the list of soloists to appear. Feilding Roselle, the well-known New York concert singer, who is now one of the most admired artists in the English metropolis, is to make her first appearance at these concerts on October 4, when her principal number will be *Adriano's* aria, "Gerechter Gott," from "Rienzi." Harriet Foster, the American contralto, who made a pronounced success with her London début recitals earlier in the Summer, has already sung twice at these concerts, while Horatio Connell, the Philadelphia bass-baritone, who is to spend the coming season in his homeland after his long absence abroad, is to sing "Die Frist ist um" from "Der Fliegende Holländer" on September 27, Berlioz's aria "The Danish Huntsman" on October 7 and *Hans Sachs's* monologues, "Was duftet doch der Flieder" and "Wahn! Wahn!" on October 18.

John Powell, the Virginia pianist, plays Rubinstein's Concerto in E flat, op. 94, on October 9, and Mrs. George Swinton, who sings twice, is also said to be an American. Edith Miller, the Canadian contralto, was one of last Saturday's soloists, and next Wednesday she makes a second appearance. The Metropolitan's English soprano, Lenora Sparkes, has two appearances this month.

* * *

A BERLINER named Max Olitzki has just completed an invention designed to complement the talking-machine by providing simultaneously with the records of sounds moving pictures showing the artist in the act of producing them.

The invention has aroused considerable interest. For instance, in the case of pianists, it is pointed out how valuable it will be for the students of a later era to see how the great pianists of to-day, how Carreño, Busoni, Bloomfield-Zeisler, Rosenthal, Paderewski, de Pachmann, Pugno, d'Albert

et al. hold their arms and hands and manipulate their fingers while playing such and such a passage. There is, too, the usual chorus of regrets forthcoming that the invention was not made years earlier so that we might see and hear and analyze for ourselves the secret of the pianistic art of a Chopin, a Liszt, a Rubinstein.

Parry's "Blest Pair of Sirens" and orchestral compositions of Mackenzie and Stanford; while "Elijah," the Requiems of Verdi and Brahms and Berlioz's "Faust" are also to be performed. The orchestras required are to be organized in the different countries included in the itinerary.

* * *

OPERA-LOVING Italians are interested in Renzo Bianchi's recent discovery among the archives of the Conservatoire Verdi in Milan of the score of an *opéra comique* by Rossini named "Il signor Bruschino," which has not been performed in Italy for over sixty years. It was last heard at the Théâtre des Bouffes-Parisiens, Paris, half a century ago, when Offenbach conducted.

Bianchi has spent the Summer preparing a revival of the work for the Teatro Lirico in Milan and a tour of the principal Italian cities, from Genoa to Palermo. Along with "Il signor Bruschino" the répertoire for the tournée will include other classic works of



A New Photograph of the Flonzaley Quartet Practising at Its Switzerland Retreat in Preparation for Another American Tour

French writers, however—never notably enthusiastic over the achievements of their German neighbors—are somewhat skeptical as to the importance of this continuance for illustrating the hand of a pianist or the mouth of a singer during the performance of the adagio of a sonata or a cavatina from an opera. *Le Ménestrel* points out that it is impossible to penetrate to the innermost springs of an individual's art even by violating the intimate personality of the artist; that, in short, the surgeon's knife cannot reach the soul.

* * *

HOWEVER pitiable may be the lot of members of the chorus at the average European opera house, that of the ballet dancers is still worse. The pupils of the ballet school of La Scala in Milan have risen in revolt against the meager provision made for them. They have become thoroughly discontented, and, if *Il Trovatore* is correctly informed, they have ample justification for declaring a strike.

La Scala's *danseuses* are paid magnificent salaries ranging from four to sixteen dollars a month. They are not permitted to do any other work of whatsoever nature. They have to be suitably garbed and the costume for their examination is charged to them. Moreover, they are fined for absences for which they can offer no adequate excuse. And as the last straw their salary ceases during the vacation months. Who wouldn't be a ballet dancer?

* * *

ON his return to England from his trip to South Africa, where he arranged a series of festivals, and on the eve of sailing for Canada, Dr. Charles A. E. Harriss, the Montreal impresario, engaged Dr. Henry Coward to organize a British choir of 200 voices for a six months' tour of the British Empire, beginning in March, 1911.

Canada, New Zealand, Australia and South Africa are to be visited in turn and festivals held in the chief cities. The British works to be given will include Elgar's "Dream of Gerontius" and "The Kingdom,"

the same genre—Donizetti's "La clochette de l'Apothecaire," Paer's "Le Maître de Chapelle" and Ponchielli's "Il parlatore etero," this last being, in *Le Figaro*'s opinion, "an exhumation no less interesting than the resuscitation of the Rossini work."

* * *

SINCE tenors will be tenors, it is useless to try to keep them from talking. There's, for instance, da Carus', now making his much-advertised Autumn tour of English, Irish and Scotch cities to the jingle of a paltry ten thousand a week—he obstinately persists in ignoring the fact that nobody wants him to open his mouth excepting to emit luscious tones. This is what he had to say in print before leaving London for his present concert tour:

"The penalties of making money! What can he mean? I can hear the astonished reader ask. Well, there actually are penalties attached to the successful pursuit of wealth, not the least of which is that I am often asked to pay the sort of prices that are especially made for millionaires. And, while I am on the subject, I may add that I can scarcely be expected to go on singing forever"—which is about as original an observation as we can reasonably expect from a great opera tenor. "Why, the moment I feel that I am not giving the public my best I shall, like the great Fauré, retire. The public has supported me loyally, and for my part I mean to continue serving them well. To again use one of the many expressive phrases that abound in the English language, I know when to stop."

The Kaiser and his Intendant von Hülzen have decided that the special outlay of \$2,500 three times within a week will be justified by the throngs of Berliners who will joyfully pay double the regular admission tariff when Caruso sings in "Rigoletto," "Il Trovatore" and "I Pagliacci" at the Berlin Royal Opera on October 19, 22 and 23.

* * *

TINA LERNER'S sub-title of "the female Godowsky" has started a speculative Londoner on a quest for "the female Pad-

rewski," "the female Rosenthal," "the female de Pachmann," et al. "For that matter," says he, "it would be refreshing to learn who is the 'male Carreño.'" As if any one's art could conceivably be more masculine in the best sense of the term than Carreño's as it is!

* * *

IN the small German city of Wildungen, which prides itself on its homage to living composers, a Humperdinck Concert was recently followed by a Hugo Kaun Evening. The German-American composer was on hand to hear the gratifying rounds of applause that greeted his "To My Fatherland" Symphony, Fantasy for violin with orchestra accompaniment, Festival March on "The Star-Spangled Banner," as well as five of his songs and his three pieces for string orchestra.

* * *

MARIE HALL does not approve of a violinist's coming before the public under the age of nineteen or twenty. Moreover, no child, in her opinion, should be made to practise when at all fatigued, either in mind or body. "It is necessary always to feel fit when practising, and when I add that the pupil should do so for three or four hours a day from the beginning you will see that this matter needs a good deal of consideration on the part of parents and teachers if the best results are to be obtained.

"This can only be the case so long as the mind of the pupil is fresh, and in order to make sure that this shall be so it is advisable to let the boy or girl practise for an hour or so at a time, and then take up some other occupation that will keep the mind off music until the next period of practise arrives."

All this and more the clever young English violinist has been telling *The Girl's Own Paper*. Overstudy, she wisely observes, is just as fatal to achieving the highest success as irregularity of study, and she emphasized the inestimable importance of steady concentration and regular practice. "You can play a piece well one day and then leave the violin untouched for a few days, only to find when you take it up again that you can do nothing well at all. Practice"—incontrovertible truism!—"must be continuous and unending."

* * *

AT the Vienna Court Opera Director Felix Weingartner's first important undertaking this season is an entirely new revival of "Die Meistersinger." Years ago, it seems, Weingartner heard a performance of Wagner's only comic opera in London given in Italian, under Mancinelli's direction, with Jean de Reszke as *Walther* and Edouard de Reszke as *Hans Sachs*. Ever since that memorable occasion he has cherished the ambition to achieve in a German performance of the work the fluency and lightness of touch and the inimitable conversational tone that the Italian idiom and the de Reszke art made possible at that time.

For the revival that is to realize, after long years, a dream inspired by a de Reszke, Weingartner has chosen for his *Walther* an Erik Schmedes! Any comment other than an exclamation point or two would be superfluous—and this is said with the utmost sympathy with Herr Schmedes that his Metropolitan career was so long—too long—delayed. Vienna has an interesting new *Evchen*, however, in Lucille Marcell, who is going to show the Austrians this season how an American girl can blossom out within a few months from a plucky débutante *Elektra* into a first-rank répertoire artist for the *Aidas*, *Elizabeths*, *Marquerites*—yes, and *Toscas*.

Has Given Her Renewed Energy

CHICAGO, Aug. 31, 1909.

To the Editor of MUSICAL AMERICA:
I enclose herewith \$2 for my subscription to MUSICAL AMERICA. It is a paper that I would not do without, as it has helped me over many a struggle and given me renewed energy. Yours very truly,

M. B. SANDUSKY.

The National Czech Theater in Prague opened its new season with the 500th performance of Smetana's "Verkaufte Braut." Emmy Destinn sang the name part and Krössing was the *Vasek* for the 500th time.

Eleanora de Cisneros, the Brooklyn contralto, will sing at La Scala, Milan, again this season.

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OHIO MUSIC TEACHERS AT TOLEDO BEACH



A group of musicians photographed at Toledo Beach, near Toledo, O., during the meeting of the Ohio Music Teachers' Association. In the front row, from left to right, are: Prof. C. M. Jacobus, director of the Ohio Wesleyan School of Music; Miss B. Bink, Mrs. W. Ryder, Toledo; Kathryn Burk, local concert manager, Toledo; Isabella Thomas, Delaware, Ohio (face partly showing); Lina C. Keith, Toledo, and Walter Ryder, director of the Orpheus Club, Toledo. In the second row are: W. Duckwitz, Toledo; Jean A. Parre, violinist; Dr. Theodore Binder and Prof. J. E. Ecker, president Ohio Music Teachers' Association, 1909; Merle McMacklin Meagley, baritone, all of Toledo, and Phillip Werthner, pianist, of Cincinnati. This photo was snapped by Manager A. F. Wands, of Cleveland, one of the party.

Giulia Strakosch has been engaged for the title rôle in the forthcoming production of "The Merry Widow" in Brussels.

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support, can agree upon for this season are "Lohengrin," "Samson et Dalila" and "Boris Godounoff."

NEW REHEARSAL HALL BUILT

\$25,000 Addition Much Needed at the Metropolitan Opera House

A much-needed addition has been built to the Metropolitan Opera House during the Summer, at a cost of \$25,000. This is a rehearsal hall, in which the company and orchestra will be able to conduct their rehearsals without using the stage, which is constantly in demand for other purposes. The new hall is on the northwest corner of the building, and is built as an extension upon the roof at that point.

Formerly the theaters about town had to be depended upon for the courtesy of their stages for rehearsals. The new stage is as large as the stage of an ordinary theater. The entire room is ninety feet long, forty-five feet wide and thirty-seven feet high.

At the present time the Metropolitan balconies and boxes are covered with protecting draperies and stage carpenters are at work on a huge platform over the orchestra mounting the scenery for "Orpheus" and other new works.

Gives Selections from His Musical Comedies

WASHINGTON, D. C., Sept. 7.—A musical evening of an unusual character was held recently at the apartment of Mr. and Mrs. H. W. McNeal, when H. Kirkus Dugdale entertained the company with selections from his new musical comedies "The Dress Rehearsal" and "The Bell of Washington." Those who took part in the cast were Claude Zappone, Donald McLarn, H. Kirkus Dugdale, Berton Bentley Barbour Kitch, Katharine McNeal and Olive McNeal. The composer is a young man of this city, and his musical comedies contain some very attractive songs as well as music of a classic order. "The Dress Rehearsal" was recently presented at Ocean City, Md., and arrangements are being made to put it on the boards of the Belasco Theater during the coming season. During the evening Katharine McNeal was heard in piano selections by Grieg and Beethoven. W. H.

Mrs. Hissem-de Moss with Boston Symphony

Mary Hissem-de Moss, the soprano, has booked, among other engagements for this season, five appearances with the Boston Symphony Orchestra. She will sing with this organization in Boston on April 29 and 30, when Beethoven's Ninth Symphony will be given.

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ABANDONS OPERA PLANS TO WED A PHYSICIAN

Clementine Tetedoux Has a Most Promising Career in Prospect, but Chooses Matrimony Instead

Clementine Tetedoux, a brilliant young soprano and pupil of Mme. Clara di Rigaud, for whom Signor Tanora, musical director at the Manhattan Opera House, Vincent d'Indy, the composer, and Mme. Anton Seidl predicted a great future on the operatic stage, has abandoned most of her professional work and church position at All Souls' Church in order to become bride of Dr. Thurston E. Lusk, of No. 121 East Fortieth street, New York City.

The doctor has already vetoed all his wife's operatic ambitions, but is not averse to her appearances on the concert stage. Mme. di Rigaud is much disappointed, as she wished Mrs. Tetedoux-Lusk to accept an engagement for an extended concert tour of five months to the Pacific Coast under the management of Haensel & Jones. Four of Mme. di Rigaud's pupils sang for Mr. Manering, the director, on Monday of last week, and three of them were asked to hold themselves ready to start on this tour at a moment's notice. Mrs. Lusk filled the position at All Souls' Church for three years, and before that one at the Eglise du Saint Esprit for one year. Mme. di Rigaud received the following letter from Mrs. Lusk, now on her wedding trip: "The one Sunday I spent in Guntersville I sang in church 'Hear Ye, Israel,' from 'Elijah.' The congregations of the various other churches broke up to come to hear me. The congregation was crowded to the doors, many standing in the vestibule. Under the circumstances, I thought I should die of frightfulness, but your training in relaxation and 'poise' saved me, and I was as steady as an old-timer, and sang to the satisfaction of my husband, who is my most severe critic. I'm happy to note the many fine things said about you in the musical papers. The most extravagant praise would be none too good for the excellent results you achieve in your teaching, or for the inspiring and uplifting influence of your brilliant personality."

GEORGE HAMLIN'S TRAVELS

American Tenor Describes Incidents of His Trip Abroad

George Hamlin has written another enthusiastic letter from Europe, describing the interesting manner in which he is spending his vacation before returning to America to resume his concert work.

"Several days," the tenor writes, "I spent in Chamonix, a spot whose grandeur can hardly be surpassed. From my hotel I could see Mt. Blanc, with its snowy top. So near it appears when viewing it through my glasses that it seems as if I could reach out and grasp a handful of snow."

"Yesterday I went by train to the top of one of the mountains nearby, and then took a guide and crossed the great glacier, 'Mer de Glasse,' and then down for three or four hours. Some of the way was most shaky and 'skaré,' and my hair stood straight up a large share of the time as I climbed along rocks, with nothing under me but more rocks sinking into an inter-

SUMMER PURSUIT OF ENGLISH PIANIST WHO MAY BE HEARD IN AMERICA SOON



Ethel Leginska, the Pianist, Whose Husband Is Emerson Whithorne, the American Composer

LONDON, Aug. 30.—Ethel Leginska, the pianist, has just finished her Summer engagements and is now resting previous to her Autumn tour of the provinces at a little old farm by the sea in Yorkshire. The picture shows her in an old costume which belonged to the grandmother of the farmer's wife. This costume is actually over 100 years old, and Miss Leginska was allowed to wear it only as a special honor.

Ethel Leginska is very fond of swimming, riding and boating, and in these ex-

ercises keeps herself in good form for the immense amount of work she has to do.

Immediately following her tour in the provinces are three London concerts, and then a long list of engagements on the Continent, where she already has a big reputation for so young an artist. Undoubtedly America will have the opportunity of hearing Ethel Leginska before many months. At least it is known that a well-known piano firm has an option on her services.

W.

minable depth. More than once I wished I was back on Broadway.

"We leave to-morrow for Milan, Florence and Rome, and will return to America early in September."

Basil Millspaugh for Metropolitan

Basil Millspaugh, an American basso who has been singing for the past three years at Teplitz, in Austria, has been engaged for the Metropolitan Opera House for next season. He will sing the German bass répertoire.

Maria Gay has been engaged for the Moody-Manners season of opera in English in London. She is to sing *Ortrud* and *Carmen*.

Maud Allen, the American dancer, is making a tour of the English watering places.

Making America Really Musical

TRENTON, N. J., Aug. 31, 1909.
To the Editor of MUSICAL AMERICA:

I greatly appreciate your honest effort to make America really musical through the dissemination of the musical news of all the world among the musicians and music-lovers of the United States. Hence it is a pleasure to enclose \$2 for another year's subscription. May prosperity continue with you is the earnest wish of

Yours most sincerely,
CHARLES W. PETTE.

SWISS SINGING SOCIETIES' LOUISVILLE SANGERFEST

Two Chicago Choruses Win the First Prize at Contest—Interesting Concerts Given

LOUISVILLE, Ky., Sept. 6.—One thousand singers, representing the Swiss-American Central Sängerbund, found voice last Sunday afternoon and evening in concerts at the Armory. The meeting came to an end Monday with a parade and a social gathering at Phoenix Hill Park, at which time prizes were awarded by the Sangerfest judges to the winner in the contests of Sunday.

The meeting was in charge of the Alpenroesli Society of Louisville and the societies taking part were the Swiss Male Chorus of Alliance, O.; Swiss Male Chorus of Canton, O.; Mixed Chorus Alpenroesli of Canton, O.; Edelweiss Singing Club of Canton, O.; Gruetli Male Chorus of Chicago; Swiss Mixed Chorus of Chicago; Swiss Male Chorus of Cincinnati; Swiss Male Chorus of Cleveland; Helvætian Male Chorus of Columbus; Edelweiss Mixed Chorus of Columbus; Swiss Male Chorus of Detroit; Swiss Male Chorus of Hamilton, O.; Swiss Male Chorus of St. Louis and Helvætian Male Chorus of Toledo.

The massed choruses were splendidly given under the direction of Paul Witte, the festival director, and the individual choruses, under their respective leaders, were given with telling effect.

Mrs. Freda Haldi, of Canton, contributed solos at each performance, and displayed a soprano voice of great power and beauty, under perfect control. In the afternoon she sang a song by Abt and in the evening a recitative and aria from "Figaro."

The societies were assisted at both performances by the Louisville Symphony Orchestra, under R. Gratz Cox. At the Monday evening social session the awards were made as follows: The Chicago Mixed Chorus and the Gruetli Male Chorus of Chicago received the first prizes, which were wreaths of imported laurel. The other thirteen societies received oak wreaths with acorns.

The next meeting place will be Chicago in 1912.

H. P.

A Mighty Interesting Experiment

[From the N. Y. Evening Sun.]

The educational season—the opera for the working classes—under which title more than 90 per cent. of this town's population may be grouped—is going to be a mighty interesting experiment. We believe it will turn out a distinguished achievement.

Félia Litvinne, the Russian soprano, is making a Summer tour of France and Belgium as soloist with the orchestra of the Concerts Rouge, Paris. Trouhanowa, the dancer, is another member of the company.



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WOMEN COMPOSERS OF AMERICA—15

Carrie B. Adams, of Terre Haute, Ind., Who Has Written Volumes of Church Music

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized to achieve yet greater success.]

The demand, or possibly the better phrase would be the field, for music of a sacred character is markedly different from that for either ballads or popular music, yet there is a steadily growing interest in composition of this character, and the public is showing a fine discrimination in approving music of a high class for use in church services.

It may be said that this class of composition is practically the only one not influenced by the commercial aspect of the work, for almost invariably the women composers of music which may be termed sacred have given expression to their feelings from a true sense of devotion.

One of the most prolific, as she is successful, writers of religious music is Carrie B. Adams, of Terre Haute, Ind., who seems to know intuitively what is worth while, and, having learned that lesson, her fine mind has grasped the secret of content which breathes in every song she writes.

She received her early training in church and choir work from her father, the late David Wilson, a vocal teacher and director well known in the Middle West. At seven years of age her active career as a singer began under the late Dr. N. R. Palmer, and at eleven she had developed into a church organist. As pianist, teacher, singer, organist, composer and director, her time since has been filled with musical interests.

For twenty-five years Mrs. Adams has been organist and choir director in the First Congregational Church of her home city, and for a period of eight years she had charge of the music department of the Indiana State Normal School, giving up that position to devote more time to music writing. The Treble Clef Club of eighty ladies was under her direction for eight years, and for nine years the Rose Polytechnic Glee Club has been in her charge. Much of the music sung by these organizations was written especially for them by Mrs. Adams.

For a number of years Mrs. Adams was a member of the program committee of the Indiana Music Teachers' Association, and enjoys the unique distinction of being the first woman—possibly the only woman—to direct the oratorio of "The Messiah" in the Middle West. A number of operas have been given under her direction also. As associate editor of the *Choir Herald* Mrs. Adams contributes at least one anthem to its pages each month.

"Musical America" in Europe

[From the *Berlin Continental Times*.]

Charles Keefer, of Omaha, who has been musical critic for the *Continental Times* for the past year, and whose recent articles on the methods of teaching harmony have brought him into worldwide prominence in musical circles, has just been appointed manager for the European business of the Musical America Co. of New York and the Musical Trades Co. of New York, of which companies John C. Freund is president and Milton Weil, treasurer and business manager. Offices will immediately be opened at Goltzstr. 24, and eventually in every important musical and musical instrument manufacturing center in Europe. Mr. Keefer will have charge of the Euro-



CARRIE B. ADAMS

In appearance she is rather tall and slender, with auburn hair, gray eyes and an expressive face. She is original and witty in her methods of expression, and possessed of great executive ability.

Her work has been so largely with young people that the Adams home, "Caralstan," a name coined by Mrs. Adams when their handsome suburban home was built at Collett Park a few years ago, by taking the first syllable of her own, her husband's and her son's Christian names, is constantly filled with merry makers of all ages, for whom the third floor was finished in one large room or hall, and furnished in substantial style for social and musical functions. Here most of her various clubs and choirs are frequently invited to hold their rehearsals.

Fond of the domestic side of life, Mrs. Adams manages her household affairs as systematically as she directs her musical activities. At present Mrs. Adams directs two college glee clubs and two choirs each week, directing the latter on Sundays as well, and devotes a part of each day to music writing, finding the work as easy and enjoyable in her fiftieth year as she did a quarter of a century ago.

Probably it is as a writer of music for the ordinary church choir that her best work has been done. Her first anthem was published in 1877, since which time hundreds of anthems in octavo form, several anthem books and numerous anthems in choir journals have appeared from her pen. In secular music, duets, trios, and part songs for men's, women's and mixed voices are favorably known, as also her group of Shakespearean Songs.

The high ideals and thorough training in technic requisite for a successful development of an art are hers to a marked degree, and her compositions form a considerable and indispensable part of the musical literature of the present day.

pean business. This new move has become necessary owing to the closer affiliation each year of musical interests in Europe and America.

A baseball player had two fingers of his right hand pretty badly bunged up in practice, and on his way home from the grounds he dropped into a doctor's office to have them attended to.

"Doctor," he asked, anxiously, as he was leaving, "when this paw of mine heals will I be able to play the piano?"

"Certainly you will," the doctor assured him.

"Well, then, you're a wonder, Doc. I never could before."—*Everybody's*.

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David Bispham's love of fun is just as rampant when the joke is on himself as on anyone else. The following story will illustrate his bravery before a rapid-fire of laughs, he being the teller:

"While on a tour in the Western States a very earnest faced young man besieged me with importunities to 'hear' his voice. As this is no rarity, and would take about all of a man's twenty-four hours if he acquiesced to every such proposal, he finally offered to recompense my feat of judgment with a 'check' to the extent of fifteen dollars. This was a strictly business proposition, and accordingly I held the bench at his judgment seat. Honesty overcoming my diplomatic sense, I felt in duty bound to tell him, after the trial, in words to the effect that his voice was so infinitesimal as to not be worth his further struggles in its behalf. A few days later I was notified that payment had been stopped on the

check. We were both losers. He had lost his 'voice' and I had lost my fee."

"My daughter is a fine pianist. Have you ever heard her play?" asked the lady from next door, calling.

"Heard her!" exclaimed the other. "Of course we've heard her. You don't think we can keep the windows shut all the time, do you?"—*Yonkers Statesman*.

The author of the musical comedy (to the prima donna)—Excuse me, but last night you played the third act first. I don't think any one noticed it, but it shows a lack of system, eh, what?—*John Bull*.

To the leader of a band in Omaha, jocularly spoken of in that locality as "the worst in seven different States," there once came a man with a request that the band play at a cousin's funeral.

"Is it a military funeral?" asked the leader.

"Not at all," was the reply. "My cousin was no military man—in fact, he was never even interested in matters military. Nevertheless, it was his express wish that your band should play at his funeral."

The leader was surprised and flattered.

"Is that so?" he asked.

"Yes," responded the other. "He said he wanted everybody in Omaha to be sorry that he died."—*Harper's Weekly*.

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SCHUMANN-HEINK DEFENDS "THE ROSARY"

In the current issue of the *Bohemian Magazine* Mme. Schumann-Heink takes up the cudgels in defence of the national music of her adopted country. Ethelbert Nevin's "The Rosary" is the special composition upon whose detractors she wages war. She says in part:

"One trouble with us here in America is that we are not sufficiently loyal to our own composers. We do not think half enough of Nevin, and we have only the mildest appreciation for George Chadwick, one of the greatest of living composers. How many Americans know who Chadwick is? If he were a German the whole world would know of his works and his songs would be sung everywhere. But we pay scant attention to him because he is an American. We think 'The Rosary' is a good song, but it is only an American song. And if some ignorant low comedian in a vaudeville theater sings a vulgar parody on it, we laugh and applaud. If we realized how great an art work it is we would hiss down any and every attempt to cheapen it.



Mme. Schumann-Heink

"When I went to Europe last Winter I was honored with an invitation to sing privately for the Kaiser. He was entertaining the Queen of England and I was asked to the palace to sing while they had tea. There were present only his Majesty and the Empress and Queen Alexandra. I sang several German songs.

"Then, like a good American citizen, I sang 'The Rosary.' The Kaiser is not only a good musician, but a composer, and he liked 'The Rosary' immensely and asked me to sing other American songs. I was happy to be able to sing him Chadwick's 'Danza.' How he did enjoy the lilt of it! He asked for more Chadwick, and I sang him 'O Let Night Speak of Me.'

"He enjoyed all the American songs thoroughly and made inquiries about the composers and their works. He was much interested in Nevin, and it is a peculiar coincidence that the American opera, 'Poia,' by Nevin's brother, has since been announced for production at the Berlin Royal Opera."

HASTINGS MAGNET FOR MANY

Nova Scotians Travel Forty Miles to Hear Him in Recital

DIGBY, Nova Scotia, Aug. 31.—Forty miles is a long distance to travel to attend a song recital, but those who did so to hear Frederick Hastings, the baritone, sing on the evening of August 24, in Odd Fellows' Hall, avowed themselves highly pleased with the reward of their long trip, and declared they would do it again on such excellent provocation.

Assisting Mr. Hastings were Josephine Browne, piano, and Mrs. Thomas J. Gunn, accompanist. The program was as follows:

I. Prologue to "Pagliacci," Leoncavallo.
 II. a Requiem, Foote; b "The Nightingale Has a Lyre of Gold," Wheately; c "There, Little Girl, Don't Cry," Norris; d "The King Is Dead," Lang; e "Song of the Forge," Foote.
 III. Soldiers' March, Schytte.
 Miss Browne.
 IV. a "The Old Black Mare," Squires; b Anthea, Hatton; c "Rolling Down to Rio," German; d A Theme, Benoist.
 V. a "I Love You," Sobeski; b "Yeoman's Wedding Song," Poniawski; c "Goodbye," Tosti; d "The Bonny Fiddler," Hammond.
 VI. "Nadia," Wachs.
 Miss Browne.
 VII. a "Meet Me by Moonlight," b "Where the Bee Sucks," c "When Dull Care," d "The Pretty Creature," Old English Airs.
 VIII. Piano Solo, Selected.
 Miss Browne.
 IX. "Toreador's Song," from "Carmen," Bizet.

Mr. Hastings was accorded a tremendous ovation, and during the evening he responded to ten encores. It was one of the most enthusiastic audiences he has ever sung before.

The baritone will return to Boston today and begin his season's work on September 15.

Kenosha, Wis., to Organize a Chorus

KENOSHA, Wis., Sept. 6.—Kenosha, Wis., is planning the organization of a choral society to take the place of the old singing organization, the Hatton Club. R. R. Laughlin, the head of the newly organized Kenosha Conservatory of Music, is interested in the formation of such a society, which would have the support of the leading musicians of the city. As a large choir was organized at the time of the Lincoln memorial exercises, it is thought that there will be no trouble in securing enough members to make the proposed society a success.

M. N. S.

Schwahn for Michigan State Teachers' Association

Walter R. Anderson, manager for Bertam Schwahn, has booked this well-known artist to appear at the Michigan State Teachers' Association at Saginaw, October 28. Mr. Schwahn's success at Chautauqua this Summer was phenomenal.

The Italian soprano, Farnetti, has been attracting a great deal of attention with her *Thaïs*, in the Massenet opera, at the Colon in Buenos Ayres.

Auguste Van Biene, the Dutch cellist of "Broken Melody" fame, who recently gave his first recital in London, is now in his sixtieth year.

MUSIC IN PORTLAND, ORE.

Local Teachers Reopening Their Studios for the Coming Season

PORTLAND, ORE., Sept. 2.—Dr. Emil Enna, director of the Enna Piano School, has returned from Seattle, where he gave several recitals at the Alaska-Yukon Exposition.

The Mormon Tabernacle Choir, which has achieved such a success at the Alaska-Yukon Exposition, gave a concert in Portland on Wednesday evening, August 25. This organization sang here at the Lewis & Clark fair, and made many friends, as was shown by the large audience at the concert, every seat in the theater being occupied, and many were turned away for lack of room. Evan Stephens is conductor, and the choir is composed of 200 voices.

Many Portland teachers are spending their vacations at the seaside and mountain resorts which are so numerous on the Pacific Coast, and some interesting musicals have been given at Newport, Seaside, the Breakers and Seaview.

Great interest is taken in the farewell concert to be given Elizabeth Harwas in the near future. Under the name of Signorina Elizabetha Bettine she experienced a successful season of grand opera in Italy last year, and during the Summer has made a tour of the Sound cities. While in Seattle she sang with Liberatti's Band at the exposition, and she was accorded an ovation. Miss Harwas' home is in Portland, but she will leave for Boston immediately after her concert.

Jocelyn Foulkes will reopen her piano studio next month. She is spending the Summer in Alaska.

The Monday Musical Club, an organization composed of over two hundred of Portland's leading musicians, is arranging an interesting and instructive plan of work for the coming year. The first concert will be given September 27.

The many friends of Mme. Jennie Norelli will give her a warm welcome home upon her appearance with the International Opera Company at the Bungalow Theater next week. This splendid soprano will sing the leading roles in "Lucia di Lammermoor," "Rigoletto" and other operas.

H. C.

Ocean Musicians Barred

No longer will the musicians who play on ocean liners be permitted to take their musical instruments ashore when their steamer arrives at New York. They have been in the habit of doing so and playing at places in Hoboken, making a little money on the side. The customs inspectors, under orders from Washington, have stopped the practice, as the instruments are made abroad and opportunity is given for smuggling.

Flora Joutard, the young Chilean pianist, of Paris, is about to marry Marix Löwensohn, the Paris violinist, with whom she will make a concert tour of the world.

Zélie de Lussan has been engaged for the Moody-Manners season of opera in English at the Lyric Theater, London.

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FREDERICK HASTINGS

THOMAS ORCHESTRA SOLOISTS

A Notable List of Assisting Artists—Damrosch Ends His Ravinia Park Engagement—News of Local Musicians

CHICAGO, Sept. 6.—The soloists to appear with the Theodore Thomas Orchestra, under the direction of Frederick Stock, during the nineteenth season, which will start October 15, will be: vocal, Johanna Gadski and Schumann-Heink; piano, Sergei Rachmaninoff, Ferruccio Busoni, Anton Foerster, Teresa Carreño and Olga Samaroff; violin, Maud Powell, Alexander Bald, Leopold Kramer and Ludwig Becker; violoncello, Bruno Steindel and Carl Brueckner; organ, Wilhelm Middleschulte and Arthur Dunham; harp, Enrico Tramonti; choral, the Apollo Musical Club. The orchestra will consist of eighty-seven players, and its personnel will be practically the same as last season.

The last week of concerts at Ravinia Park was highly satisfactory. On Sunday afternoon the first movement from String Quartet, by Kolar, had its first reading, and proved very successful. The composer, who plays violin in the orchestra, was the recipient of an ovation tendered him by the audience as well as by his fellow players. Sunday night Gustav Holmquist, the basso, was at his best. A sonorous, sympathetic voice, perfect enunciation and dramatic power characterized his work. His first selection, "Danny Deever," by Damrosch, was the success of the evening. He sang also "Calm as the Night," by Bohm. On Monday evening William H. Sherwood, the popular pianist, gave the piano concerto, No. 1 (A Minor), by MacDowell. He had his customary success.

Tuesday evening Priscilla Carver, who has been heard at the same park in conjunction with the Theodore Thomas Orchestra, played the first movement from the Piano Concerto by Tchaikowsky. Wednesday afternoon Saslavsky played a new solo called "Adoration," by Manoly. The violinist, who has made himself most popular at the park by his playing as well as by his charming personality, achieved another triumph. On Thursday evening two artists, Georg Barrere, flute, and Luella Chilson Ohrman, soprano, were heard. Barrere played with brilliant technic, and his tone was wonderfully beautiful. His success this year at the park has been most gratifying. Mrs. Ohrman, who was heard last Winter in "Mignon," singing the part of Philina, sang the polonaise of this opera. The distinguished soprano has a voice well-known for its limpidity and clearness, and her interpretations are at all times of a high order. Her singing of the polonaise was a delight.

At the last Wagner night Friday evening, Saslavsky was again heard in "Arlequin," by D'Ambrosio, and the farewell symphony by Haydn concluded the program of the season 1909.

Grant Hadley, the Chicago baritone, left the city last week for New York, where he will remain until the middle of the month.

H. H. Hall, of Lincoln, Neb., stopped over in Chicago on his way from New York, arranging for the appearance of leading New York and Chicago artists in the Southwest during the coming season. Mr. Hall has been more than commonly successful in the past season.

John J. Hattstaedt, president of the American Conservatory, has returned to the city from a very restful trip in the East.

Viola Cole, the pianist, has opened a new studio in the Fine Arts Building. She has just returned from Europe, where she studied under Harold Bauer.

Anne Shaw Faulkner, the lecturer, has returned to town after camping in Northern Michigan.

Charles M. Fahnstock has been secured by the Michalek School for Violinists as assistant to the director of that institution.

Luella Chilson Ohrman, the soprano, will leave for New York at the end of the month, to begin her Eastern tour.

Bruno Steindel will again be among the artists composing the Theodore Thomas Orchestra, and will again be heard as soloist with this orchestra during the coming season.

Heniot Levy, who went to Cassopolis for his vacation, arrived here last Monday, and took several short trips before he resumed his teaching at the American Conservatory.

Anna Butler, who went to California in an automobile, shipped her machine back by freight. She wrote to the MUSICAL AMERICA office that "automobiling is very fine on Michigan avenue, but I do not care

to recross the desert." She will be back to Chicago next week, where she will be heard in many concerts under the management of Max Rabinoff. She will also remain with the Cosmopolitan School, where she is one of the most valuable voice instructors.

James G. MacDermitt's songs, which are composed for concert as well as for churches, and which are published by the composer, are proving very successful, leading singers in this country as well as abroad having inscribed upon their programs some of his songs. The latest singer to add to her repertoire some songs by the Chicago composer is Schumann-Heink. Sybil Sammis, the wife of the composer, is also one of the best exponents of his compositions.

Garnett Hedge, the distinguished tenor, has come back from the Rockies, where he spent his Summer vacation. Mr. Hedge, who is also a business man, being his own manager, advertiser and printer, took advantage of his vacation to sign a few dates to appear in the West during this season.

Bohumil Michalek has issued a violin catalogue which is very interesting. This exponent of Prof. Sevcik's method is himself not only a teacher of national repute, but is a virtuoso. He occupied the post of concertmaster at the new Bohemian Opera in Prague. He was also nominated for a professorship in the Prague Conservatory by the late Dr. G. Herold. He declined that honor, as he did similar offers from Russia, Germany, France and Switzerland, in order to come back to America.

Frank O. Peers, the popular manager of the Whitney Theater, is the happy father of John Peers, born August 15.

Late Tuesday evening 400 students from the Chicago Musical College attended a performance of "The Climax" at the Chicago Opera House, as guests of Leona Watson, the leading woman, and George Kingsbury, the popular manager of the theater. Miss Watson, who numbers a great many friends among the students of the Chicago Musical College, conceived the idea that a special performance for her friends in the musical profession would be a unique event. It was impossible to arrange an extra performance, so Miss Watson engaged half of the house. That the young people enjoyed the performance was evidenced by the fact that the star will be tendered a reception in Ziegfeld Hall Friday afternoon, and a musical program by students of the college will occupy a portion of the afternoon. The remaining part of the festivity will take place in the reception hall of the college building.

Twenty concerts for the exploitation of the merits of a new mechanical piano player have been arranged for Ziegfeld Hall during the season. The programs will be augmented on a number of occasions by the services of several of the most prominent solo artists of the city. R. D.

NATIONAL CHORUS REHEARSALS

Canadian Organization Begins Work as Dr. Ham Returns

TORONTO, Sept. 7.—Dr. Albert Ham is back from his European trip, and will commence the work of the season with reference to the National Chorus at once. The more important works to be studied will be the finale of the first act of "Parsifal," the prologue of Boito's "Mefistofele" and Hiller's "Song of Victory," the latter chosen especially on account of the engagement of Alice Nielsen as soprano soloist.

The "Parsifal" and "Mefistofele" excerpts will afford Dr. Ham the opportunity of introducing a selected choir of boy singers specially trained by himself.

The Toronto College of Music and its branches, Dr. F. H. Torrington, musical director, opened on Wednesday.

Frank S. Welsman has resumed teaching at the Conservatory. Mr. W. O. Forsyth has returned to town. H. H. W.

On pianos and organs she lbs.
Making strange and mysterious sds.
And the policeman calls out
To see what she's about,
As he goes on his lone nighty rds.

Mark Hambourg's wife is appearing as a violinist joining Jan Hambourg in duets for two violins by Godard, at the concerts given by the three Hambourg brothers now touring the English resorts.



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BLIND ELOPERS BEHOLD GREAT LIGHT OF LOVE

Music Awakens Celestial Spark in Sightless Brooklyn Lovers—The Part That Edith Played

It was a case of three of a kind when the little blind god of love crossed the path of a lover and a lass of equally absent vision in Brooklyn last week.

Antoinette Barton, twenty-two years old, of No. 48 Ralph avenue, and Clement E. Coffin, forty-four, of No. 2432 Albany avenue, were the latter two in the case, and a human interest loving world is interested in an elopement of unique features.

Both have been blind since birth. About five years ago they met at a little musicale, for both are good musicians. The girl heard him play on several instruments, and she brought from the violin such feeling that his admiration kindled a deeper and more celestial feeling.

Then they met again and again. Finally they went into partnership to give musical entertainments at private houses. For four years this continued, and last week they entered into another kind of partnership, which has for its sign a little band of gold.

The wedding was very surreptitious, the bride's mother frowning upon the growing attachment. But Cupid, in the guise of Antoinette's sister, was the Cerberus which kept interference without the gates, and a marriage license was the outcome thereof.

Edith is of protean abilities. It was she who arranged for the license and secured the minister of one of the churches in Brooklyn's Bedford section. As a witness, again she was the first aid to the lovelorn.

After the ceremony the couple went to the groom's flat, at No. 186 Elder street, where Edith will also make her future home, as at least two good eyes are essential to the welfare of three people.

MISS CASTLE SINGS IN MAINE

Boston Contralto Gives Recital at the Poland Springs House

POLAND SPRINGS, ME., Sept. 6.—Edith Castle, the Boston contralto, gave a most interesting recital at the Poland Springs House a week ago. Miss Castle has sung several times at important Summer resorts in Maine. She has spent part of the Summer with Frau Kagan, going over some German songs which she will use on her Winter programs.

Miss Castle was warmly received at her recital here, and she was obliged to add to the printed program, which was as follows:

"Fior di dolcezza," Valle de Paz; "Waldeinsamkeit," Reger; Sandmarchen, Brahms; "Morgen Hymne," Henschel; "Snow," Siegred Lei; "Night and Dawn," Fairchild; "Reve du Jésu," Viardot; "Ah! Love but a Day," Mrs. Beach; "The Lady of Dreams," M. Daniels; "I Ask No More," Anon; "Boat Song," Ware; "Her Violin," Severn; "Flower Rain," Schneider.

L.

The Berlin Komische Oper is about to open its new season with the first production in Germany of Alfano's opera, "The Resurrection."

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MR. AND MRS. EDMUND SEVERN

Caroline Mahr-Hardy

WESTERN MUSICIANS AMONG THE RED MEN



Prof. Alexander S. Thompson and Mrs. Thompson with Santa Clara Indians at Manitou, Col.

The accompanying illustration shows Professor Alexander S. Thompson, director of the Ames Conservatory of Music, of the Iowa State College, and Mrs. Thompson,

who teaches in the same institution, with four Santa Clara Pueblo Indians in front of the Cliff Dweller ruins, near Manitou, Col.

Change at Metropolitan Box Office

A change in the personnel of the box office and subscription department at the Metropolitan Opera House has been made. John Brown, assistant secretary of the company, in addition to his former duties, will assume control of these departments. Max Hirsch, who has been in charge of the box office for many years, will devote his time to the assistance of the management in the arrangements for the out-of-town appearances of the company at Brooklyn, Philadelphia, Baltimore, Boston and elsewhere.

Leipsic is to hear Bruckner's Mass in F Minor for the first time at one of the Riedel Verein's concerts this season.

London critics, reviewing the production of "Tess" at Covent Garden a few weeks ago, could not resist the temptation to dilate upon the high "Tess-itura" of the tenor's chief aria.

Télémaque Lambrino, the Greek pianist in Leipsic, has received the title of professor from the Saxon Government.

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AMERICAN STRING QUARTET IN MIDSUMMER CONCERT

Organization of Women, Formed by C. Martin Loeffler, Proves Its Artistic Worth

BOSTON, Sept. 6.—The American String Quartet, Gertrude Marshall, first violin; Evelyn Street, second violin; Ethel Bankart, viola; Helen Grant, 'cello, played recently at one of the Summer concerts given at the Nahant (Mass.) Club, being assisted by Mrs. Josiah Quincy, pianist. The program included Dvorák's Quartet op. 96, Godard's Duettini for two violins with piano accompaniment, and Schumann's Quintet, op. 44. There was an unusually large audience, and the players were enthusiastically applauded.

The American String Quartet was organized a little over a year ago by Ch. Martin Loeffler, the distinguished composer and former member of the Boston Symphony Orchestra. The public début of the quartet was made in Steinert Hall, Boston, last March, and was a phenomenal success, both artistically and financially. The leader, Gertrude Marshall, has been a pupil of Mr. Loeffler's exclusively, and needs no introduction to MUSICAL AMERICA readers. She has earned a high reputation here by her artistic work. The other members of the organization are experienced players, and the four young women of the quartet have been referred to by a Boston critic as "the feminine Kneisels or Flonzaleys." Miss Marshall and Miss Street are engaged for a concert at Hyannisport, Mass., this week, Friday afternoon. Their program will consist of solos and numbers for two violins and piano.

The new quartet has a very promising season in view, and will not only play in Boston, but in many cities in the East and West, all of which furnishes evidence that people are already realizing that this is an organization of rare artistic worth. L.

Enjoys "Musical America" Best of All

ARLINGTON, N. Y., Aug. 30, 1909.

To the Editor of MUSICAL AMERICA:
Enclosed please find P. O. order for my renewal for the coming year. I have taken the other musical periodicals for several years, but I enjoy your musical paper much more than any I have had.

MARY L. VOSE.

Edmond Clément, the Metropolitan's new French tenor, has been singing *Werther* and *Don José* at Vichy with great success.

CARL SOBESKI RETURNS TO THE EAST

Noted Baritone Will Divide His Time This Season Between Boston and New York—Made Two Successful Tours Through West and South

BOSTON, Sept. 6.—Of the artists who will return to Boston for the coming season none will be more welcome than Carl Sobeski, the baritone who left his hosts of friends here two years ago to tour the South and West. Mr. Sobeski's professional position makes his return to Boston doubly welcome, and friends and former pupils will be glad to know that he is to be once more located at his old quarters in Huntington Chambers. Mr. Sobeski plans to divide his time between Boston and New York this season, devoting three days of each week to his Boston work and the remaining four to New York.

The two recital tours Mr. Sobeski made through the West and South were most successful in every particular. He visited all of the large cities in those sections of the United States, and also went to Mexico for several engagements. He was offered a similar tour this year, but decided to return to his former home here for this season.

Mr. Sobeski is looking particularly well after his Canadian holidays, and says he feels he is in better voice than ever before. He will open his new studios the second week in September, and is now receiving applications for bookings for pupils. He will be at the studios by appointment Wednesday, Thursday and Friday of each week.

During the coming season Mr. Sobeski

CARL SOBESKI

will accept some recital and concert engagements in Eastern cities near New York and Boston. D. L. L.

According to Frederick Hastings, the baritone, the worst hotel anywhere was that, some years ago, which stood in a town in Southern Tennessee.

"I had been bunking at this alleged hospitality with a fellow-singer for two nights while on a pleasure trip," says the singer, "and our experience took on all the horror

of a nightmare. In the middle of our last night, not sleeping well, I was dimly conscious for a long time that something was wrong. Suddenly I realized that the trouble came from a leaky gas jet.

"Wake up, Bill!" I shouted in my friend's ear, as I shook him violently. "The gas is escaping."

"Well, you can't blame it," growled he, as he rolled off the corn husks."

LOCAL SINGERS IN CHORUS

Successful Candidates for Philadelphia Season Begin Rehearsals

PHILADELPHIA, Sept. 6.—The successful local candidates for positions in Oscar Hammerstein's chorus for the coming season were rehearsed in the Philadelphia Opera House last week. Signor Napoti, recently from Covent Garden, London, acted as director. He heard the female voices during the forenoon and the men in the afternoon. Both he and the impresario expressed themselves as well pleased.

The rehearsals were held in one of the large dressing rooms, and will continue daily until the singers have become accustomed to their work. An instructor later will be sent from New York to train them in the pronunciation of Latin, French and Italian.

The female voices chosen are Anna Barnett, Gertrude Bullen, Charlotte Babineau, Ray Bruse, Estelle Westing, Anna Lackner, Z. Tanzi, Marie Schoonover, E. Ellison, Helen Richards, Pauline Williams, Ray Brown, M. Connor, Anna Pietrovita, May de Young, Frances Gruhler, C. Mahaffy, J. Stason, E. Doughty, Lucia Grange, F. Keiley, M. Sieni, Marie Lewis, Mary Barrett, Isabelle Dobbin, H. Habbison, M. Gibson, Frances Watson and E. Skilton.

The male members include M. Shaffer, J. J. Maloney, J. M. Jouling, L. Green, J. W. Little, Jr., William N. Keating, Charles R. Butchenhart, William Althouse, W. Herwig, William Roth, J. Weber, W. S. Dowell, F. Hackenberg, E. J. Cheetham and George Whitmer. S. E. E.

Asker—So you married her because of her beautiful voice and superb complexion?

Askee—Yes.

Asker—Well, what happened to her voice?

Askee—Cracked.

Asker—And her complexion?

Askee—Ditto.—Puck.

MUSIC IN TORONTO

Choral Directors Announce Resumption of Rehearsals

TORONTO, CAN., Sept. 6.—Eva Mylott, the Australian contralto, who charmed every one who heard her on her last visit to Toronto, will give a concert here in Massey Hall Wednesday evening, October 27.

H. M. Fletcher announces that the eighth elementary chorus of the People's Choral Union will be organized in the Guild Hall, McGill street, on September 20.

Applications for membership in the Toronto Festival Chorus are now being received, and the indications are that this season's performance of Handel's "Messiah" will be one long to be remembered in the musical history of Toronto.

The Schubert Choir will hold their first rehearsal in Guild Hall, McGill street, on Tuesday, September 14.

The new society to be formed by Signor Vegara will be known as the Vegara Opera and Oratorio Society. H. H. W.

Philadelphia Baritone's Success in England

Messrs. Haensel & Jones, the American managers of Horatio Connell, the baritone, who will visit this country this coming season, have just received from Glasgow University the following circular: "The Glasgow University Choral Society has been fortunate in securing for its annual concert the services of Horatio Connell, the well-known London baritone. Mr. Connell, a pupil of Stockhausen at Frankfort, has rapidly won for himself the reputation of being one of the most musically and artistically singers at present before the public." Mr. Connell originally hailed from Philadelphia. Critics in the Birmingham Post, Liverpool Courier, London Post and Glasgow Herald comment most favorably upon his work.

Mme. Albani has continued her tour of the vaudeville theaters in England through the Summer. She is probably the highest-salaried artist on the English vaudeville stage.

It is said that in proportion to the populations of the various countries represented, there have been more Belgians at this year's Bayreuth Festival than people of any other nationality.

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**MME. GARDNER-BARTLETT AND HER PUPILS
AT SUNNY HILL FARM, WATERLOO, N. H.**



WATERLOO, N. H., Sept. 6.—After returning from her trip to Europe with Mme. Nordica, Mme. Gardner-Bartlett, the soprano, came to her Summer home, "Sunny Hill Farm," here in Waterloo, and has been entertaining a few friends and pupils. The delightful location among the mountains has added much to the pleasure of those who have been fortunate enough to be included among Mme. Bartlett's guests.

There has been time for recreation and pleasure, but in addition much serious work has been accomplished. Mme. Bartlett has been devoting considerable attention to work on répertoire for the coming season.

Mme. Gardner-Bartlett's work has made such extraordinary advances during the past year or two that she will be represented in New York and other cities in the East, Alfred Hunter Clark being in charge of the New York studio during the coming season. This year she will devote much time to concert work, and will sing with a number of the most important orchestras. Winburn B. Adams will be in charge of the Boston studio this year, and Mme. Bartlett will divide what time she has from her public appearances between the Boston and New York studios.

The picture shows Mme. Bartlett and a group of her friends and pupils, taken a few days ago at the farm. From left to right, top row, the picture shows Katherine Hunt, of Boston, a pupil of Mme. Bartlett, who has been devoting special attention to the singing of old French and children's songs; Alfred Hunter Clark,

Mme. Bartlett's New York representative; Mme. Bartlett and Winburn B. Adams, Mme. Bartlett's representative in Boston. The middle row shows Mrs. Lida Shaw Littlefield, soprano, of Brockton, Mass., a pupil of Mme. Bartlett who is preparing for concert and oratorio; Edwin Star Belknap, of the American Academy of Dramatic Art, New York, and Edith Poole, contralto, a pupil of Mme. Bartlett and teacher in Brockton, Mass. In the bottom row are presented Harvey Worthington Loomis, the well-known composer of New York, who has been Mme. Bartlett's accompanist during the Summer; Grace Brewster, a niece of Julia Marlowe, who has been doing preparatory work, and Gertrude Fogler, the Boston teacher of the Yersin method of French diction. L.

PORTABLE STAGE FOR OPERA

St. Louis Coliseum May Be Equipped to Accommodate New York Companies

ST. LOUIS, Sept. 4.—As a result of a conference held this week by the officers of the Coliseum, the people of St. Louis will perhaps have an opportunity to hear grand opera under the most pleasing conditions. It is planned to erect a portable stage, capable of handling the largest scenery, and to construct the necessary dressing rooms to accommodate a large company. Within a few days the plans will be presented to the Building Commissioner, and if approved the work will be started immediately. Because of the uncertainty of the acoustics the original plan of building a permanent stage was abandoned. Since various musical events, the principal one being with the Damrosch Orchestra and the chorus at the Festival last May, expert tests have proved that this great hall is adapted to great musical programs and there seems no bar to the construction of the stage. Negotiations are now pending for engagements of both the Metropolitan Opera Company and the Manhattan Opera Company, the latter to appear here in January. A great deal will depend on the Coliseum.

Alfred G. Robyn has just returned from New York. He has signed a contract to direct the choir of Temple Israel here for two years, which rather counteracts the report that Mr. Robyn would remove to New York.

Rosalie Wirthlin, who has been away for the Summer months, has returned to resume her duties as contralto in the Christ M. E. Church.

The first rehearsal for the monster "Schiller Concert," to be given at the Odéon on November 10, was held last evening.

MAUD

Symphony Orchestras Already Booked: The New York Philharmonic (two engagements) in New York and Brooklyn; the Theodore Thomas, in Chicago; the Minneapolis, in Minneapolis; the St. Louis, in St. Louis; Pittsburgh. (Others negotiating.)

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The basis of the concert will be Schiller's "Lied an die Freude," as sung to the third movement of Beethoven's Ninth Symphony. The Schiller celebration will be in honor of the one hundred and fiftieth anniversary of the famous German poet. Rehearsals will be held weekly from now on.

The Apollo and Amphion clubs will soon commence their rehearsals for the Winter's programs. The entire list of soloists has not been announced.

Margaret McConachie, a pupil of Alexander Nenneman, has entered the vocal class of Mme. Marchesi, in Paris. She will return here in the late Fall. H. W. C.

PRIEST COMPOSER OF OPERA

Paterson (N. J.) Divine Writes Comic Work for Amateurs

PATERSON, N. J., Sept. 5.—Father Paul P. Guterl, assistant at St. Joseph's Church and founder of St. Joseph's Operatic Society, has written a comic opera. Under his direction the society has presented "The Merry Milkmaids," "The Gondoliers," "The Geisha" and "The Toreador" in the last four years.

Father Guterl has appeared as the composer of solos and choruses for several of these productions. He was rather timid of attempting a work which would do justice to the talented members of the society, and obtained the assistance of Joseph P. Egan, secretary of the Passaic-Bergen Federation of the Holy Name Society, and one of the vice-presidents of the Diocesan Federation. Mr. Egan accepted the job of writing the libretto.

The finishing touches are yet to be applied to the work, and for that reason the composers will not divulge the title. They have laid their plot in the time of the Burgundy wars, and selected as their central figures the Dream King, Louis XI, and the poet, François Villon.

Prince Congratulates Bellincioni

BERLIN, Sept. 4.—The German Crown Prince is an enthusiastic admirer of Italian opera, and a few nights ago, at the New Imperial Opera House, where "Traviata" was given, he sent for the principal soprano, Emma Bellincioni, to come to the imperial box and warmly congratulated her. Bellincioni is also to sing in the new opera, "Salomé."

The Farrars Arrive in Paris

MANHATTAN OPERA TO HAVE A ROOF GARDEN

Hammerstein Will Provide Seats for 4,000—Summer Concerts to Be Given There

Plans for a mammoth garden on the Manhattan Opera House roof, with seats for 4,000, were approved by the Building Department recently. Deliveries of steel material will begin next Monday, and before May 1 next Oscar Hammerstein will dedicate the roof garden with a musical program. He will present an orchestra of 100, with a famous conductor and singers of high repute.

The work of construction of this outdoor auditorium is to be sixty feet high, with a stage ninety feet broad and fifty deep.

There will be thirty private boxes, each seating six persons, and balconies accommodating 2,500. On the main floor there will be room for almost 1,500 persons. In stormy or cold weather the roof garden will be enclosed with glass. A heating plant will insure comfort for the patrons in case of a sudden drop in temperature.

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"In addition, I shall have singers who are artists, and shall offer novelties which I am not yet ready to discuss. The prices of seats will be within the reach of all."

The roof garden will be advanced so far by early Spring that prior to the formal opening it will be used for rehearsals by the Manhattan Opera Company.

The Farrars Arrive in Paris

PARIS, Sept. 4.—Geraldine Farrar and Mrs. Farrar have arrived at the Elsee Palace Hotel from Italy.

Maria Gay has been giving concerts at Ostend.

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W. C. CARL TAKING "CURE" AT CARLSBAD

New York Organist One of Many Professional People Rusticating There

CARLSBAD, Aug. 26.—Among the large professional colony taking the "cure" here this Summer is William C. Carl, the noted organist and head of the Guilmant Organ School in New York City. Others include Adelina Patti, Andreas Dippel, Fritz Kreisler, Alfred Hertz, Walter Henry Rothwell, conductor of the St. Paul Symphony Orchestra; David Warfield and Frank C. Baird, the well-known vocal teacher of Chicago.

Mr. Carl will remain for the Austrian Tyrol anniversary at which the Emperor Franz Josef will participate. He will visit Alexander Guilmant at his villa in Men- don, France, and will return to America in September.

The London and Paris papers recently made much of Mr. Carl's decoration by the French Government, because of his activity in promoting French music in America. He was made an "Officer d'Academie." The London *Daily Mail* gave this good notice, as did the New York *Herald*, Paris Edition.

Francis Rogers Tells of His Visit to Celebrities

Francis Rogers writes enthusiastically from London of the pleasant manner in which he has passed his vacation abroad. "Since I left Paris in July," writes the baritone, "I have done no singing, but have devoted my time solely to recreation. I had a fine visit with the Ernest Schellings at their country place on Lake Geneva, and while with them saw much of their neighbors, the Paderewskis and the Sembrichs. I dined one evening with Mme. Sembrich and Frank La Forge, and went over a number of duets. Mme. Sembrich was in beautiful voice and in splendid condition—ready to dance or sing or climb mountains or any other form of activity. From Geneva I went to Munich to hear the Mozart



W. C. Carl at Carlsbad

Festival and to Tyrol for a few days. Here in London I am preparing for the season's campaign. I sail for home on the *St. Louis* September 11."

Mrs. Clark-Sleight's Plans

Elizabeth Clark-Sleight, the well-known teacher of singing, who has been spending the Summer at the MacDowell Memorial

Association Home at Peterboro, N. H., will return to her New York studio, at No. 116 East Nineteenth street, on October 1. Mrs. Sleight has decided to confine her teaching during the coming season to a limited number of professional pupils only.

ingtonians to that resort to hear the gifted singer. She was heartily encored at each concert, and her voice has received high praise from the bandmaster himself.

W. H.

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ANTONIO FERRARA,
General Manager of the Academy of Music's Season of Popular-Priced Opera

The Italian Opera Company which made its successful débüt at the Academy of Music last Saturday night is considered fortunate in having for its general manager Antonio Ferrara, an impresario of a number of former operatic enterprises.

Down on the Lower East Side he is well known for his various occupations at its theaters. It was about eight years ago that he hung out his standard of music at the People's Theater. Following that he has at later times held forth at the Windsor, Grand, Thalia, Academy of Music and the Grand Opera House. In a four weeks' season at the Academy a few years ago he came out with both artistic and financial colors flying. Moving over to the Grand Opera House the following year, he met reverses.

While not discouraged, he halted his operatic ventures for a time, awaiting the opportunity to do something on a grand scale. The present enterprise at the Academy, fathered by Signor Giuseppe Pintuti, was to his fancy and he made his affiliation therewith.

The experience gained of numerous seasons qualifies Signor Ferrara for the duties of executive officer, and if any hand can successfully navigate this operatic ship of state it will be his.

Adding to his value in this connection

is his large following among the half million of his countrymen, who with compatriot zeal are calculated to rally 'round the flag of the old Fourteenth street house.

**WOLLE HAS TROUBLE
WITH THE BACH CHOIR**

**University of California Organiza-
tion and Director Disagree on
Financial Matters**

SAN FRANCISCO, Sept. 1.—Dr. J. Fred Wolle, organizer and director of the Bach Festivals in Bethlehem, Pa., and more recently professor of music in the University of California, at Berkeley, and director of the local Bach Choir, is in trouble with the latter organization.

The Bach Choir, which sang last Spring in the Greek Theater of the University of California to 7,000 people, is now disrupted because of a quarrel with its founder, Dr. J. Frederick Wolle. The trouble grows out of the management of the funds. Dr. Wolle was to be paid \$30 a rehearsal, and so he considered his time had to be compensated first. After he had deducted something over \$1,800 from the receipts of the concert as his share there remained but \$150 for the society. The council of the society then decided that it should manage the financial part in the future, and requested Dr. Wolle to sign a contract. He refused. So the choir has gone out of existence. However, he intends to organize another choir for the Bach concert next Spring.

The old choir was well started and had prevailed on the Berkeley Chamber of Commerce to erect a Bach Chapel, to be used as its headquarters. This has now fallen through. Many members of the faculty were interested in the movement.

Real Spanish music will be heard here during the October fiesta commemorating the discovery of San Francisco Bay by Gaspar de Portolá. The music has arrived from Spain, and is soon to be rehearsed by the Spanish-American Festival Chorus, organized by Professor Joaquin S. Wanrell, himself a native Spaniard and formerly basso of the Royal Opera of Madrid.

The music of probably no European country is so little known in the United States as that of Spain. Excepting "La Paloma" and the airs incorporated in "Carmen," the ordinary music that bears the name of Spain is only an imitation of that of Spain. But that to be introduced by Wanrell is taken directly from the popular Spanish composers and their "Zarzuelas."

Caro Roma, formerly prima donna of the old Tivoli Opera House and now widely known as a composer, has announced several concerts for October, with a program of her own songs. Before she went on the stage Mme. Roma was Carrie Northe. Her parents live in Oakland.

AUGUST SOLOISTS AT CHAUTAUQUA CONCERTS



Director Alfred Hallam and the Soloists Who Appeared Last Month at the Concerts in Chautauqua, N. Y.

CHAUTAUQUA, N. Y., Sept. 6.—The accompanying photograph shows the musicians who have been appearing in solo parts during the past month at the concerts given at this educational resort.

From left to right in the picture are:

Another Californian to be heard here soon is Anna Miller Wood, now of Boston. She returns East in October. Meanwhile she is enjoying herself on her mountain ranch.

Members of the faculty of the California Conservatory of Music announce three chamber concerts for the early Autumn. The first, on September 10, features the Beethoven Trio, op. 1, No. 2, for piano, violin and 'cello, with Hermann Gess, Giulio Minetti and Arthur Weiss. Miss Grace Bown is to sing Schumann's song cycle "Woman's Love."

H. C. T.

Mr. Baernstein-Regneas Explains

NEW YORK, Aug. 28, 1909.
To the Editor of MUSICAL AMERICA:

Referring to that part of the article appearing in your issue of August 28, 1909, dated in Philadelphia, August 23, and signed "S. E. E.," viz.:

"Among the Philadelphians who have studied with Baernstein-Regneas are Henri Scott, who will appear in leading rôles this season with the Hammerstein forces, and Allen C. Hinckley, of the Metropolitan Opera Company."

I beg to inform you that this statement is in error, as both Mr. Hinckley and Mr.

Alfred Hallam (general musical director), Mrs. Alfred Hallam, Elizabeth Dodge, of New York, soprano; Alfred D. Shaw, of Pittsburgh, tenor; Frederick Shattuck, accompanist; Mrs. A. D. Shaw, Herbert Waterous, basso, and Etta Duncan.

Scott are pupils of Oscar Saenger. Whilst Mr. Scott has lately been working with me on certain rôles which he will sing this season at the Manhattan Opera House, and which I myself have sung in Europe, his association with me must be looked upon as "colleagues working together."

I have not had the pleasure of doing any work with Mr. Hinckley, and therefore do not wish to pose as the teacher of these two most excellent artists.

Very truly yours,
JOSEPH BAERNSTEIN-REGNEAS.

The singing school of the King David Lodge, Ancient Free and Accepted Masons, Baltimore, held an outing at Miller's Park Tuesday. The committee of arrangements consisted of Charles Leitz, C. William Wittman, August Meidling, Charles Reviol, F. William Lange, Edward Lantz, Charles G. Diedemann, Charles P. Lantz, John Kunz, Edward Barnickel, Morris Leitz and John H. Neu.

The new organ of Catonsville Methodist Episcopal Church, Baltimore, was dedicated Sunday morning. G. Wright Nicols, organist of the Baltimore Oratorio Society, presided. Charles J. Toor played at night.

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CINCINNATI SEASON WILL BREAK RECORDS

New Orchestra, and Biennial Festival, Aid in Attracting Unprecedented Number of Students

CINCINNATI, Sept. 6.—With the return of September there is a noticeable awakening in Cincinnati and the city is preparing for the greatest musical season in many years. There is no doubt that this is attracting many students who would otherwise seek schools in the East, and already the railroads are bringing in hundreds of young people who will enter the local schools.

The program for the season includes twenty concerts in Music Hall by the Cincinnati Symphony Orchestra, under the direction of Leopold Stokovski, the concerts of the Orpheus Club and Musical Art Society, under Edwin W. Glover, the Mozart Club affairs, under Alfred Schehl, a series by the Heermann-Adler-Sturm Trio, a possible series of recitals by distinguished artists early in the season, and the Biennial May Musical Festival during the first week in May, under the direction of Frank van der Stucken. On account of the interest which centers in the May Festival in the Spring it is not likely Cincinnati will have an opportunity to hear either the Metropolitan or the Manhattan Opera Companies, but a short season by the Boston Opera Company is anticipated, and, needless to say, the open nights will be filled by recitals of the many artists who regularly include Cincinnati in their itineraries and by the excellent affairs given by the faculties and advanced students of the schools. Sousa and his band will be heard in Music Hall October 6.

Leopold Stokovski, conductor of the Symphony Orchestra, will probably not reach Cincinnati until the latter part of September, but all plans for the local concerts are practically completed, and Manager Edwards is rapidly adding to the list of concerts which the orchestra will give in other cities throughout the season. The Orchestra Association will have seventy musicians under contract during the season, and all are now definitely engaged, the soloists are practically all decided upon, and everything is in readiness for the ticket sale. The custom which obtains in other cities of accepting orders for tickets throughout the Summer has not been adopted for the Cincinnati Symphony concerts, the plan being to make a sharp, short campaign for subscriptions just prior to the opening of the series, and this plan has proven most effective. During the Summer the officers of the Orchestra Association were moved to commodious quarters on the sixth floor of the Union Savings Bank and Trust Company Building, and here Manager Edwards and his assistants are busily engaged with plans which, it is confidently expected, will make the season of 1909-10 the most successful in the history of Cincinnati symphony concerts. Realizing the vast importance of fostering a substantial appreciation of the programs, new methods will be adopted to secure the co-operation of all who are identified with musical education in the city, and sufficient support and co-operation have already been assured to practically insure the sale of all gallery and dress-circle seats.

Among the particularly interesting musical affairs which will be given are those being planned by the Cincinnati Conservatory of Music. Bertha Baur and her sister, Wanda Baur, returned last week from a Summer in Europe to find the enrollment at the Conservatory far in excess of all previous years.

Phillip Werthner, pianist, and Jacques Sternberg, violinist, of the Ohio Conservatory, have returned and will resume their classes September 13. J. Alfred Schehl will conduct a chorus of women's voices at this school. Tor Van Pyk, tenor, and Mme. Rimanczy will have charge of the vocal pupils.

The members of the faculty who have

already returned to the Metropolitan College of Music are: W. S. Sterling, director; Sidney C. Durst, Helen T. Spalding, Mary S. Neff, Edna R. Kirgan and Sophia M. Hamant.

The members of the College of Music faculty returned to Cincinnati on Wednesday and Thursday, greatly refreshed after Summer vacations spent in various places of interest in America and abroad. The members of the board of examiners, which includes Albino Gorno, Louis Victor Saar, Romeo Gorno, Lino Mattioli, Douglas Powell and Mr. Gantvoort were among the first arrivals, on account of the preliminary preparation necessary for the annual free and partial scholarship examinations held on Friday and Saturday.

Mr. and Mrs. Theodor Bohlmann, of the Conservatory faculty, have just returned from a pleasant outing during which they visited the Thousand Islands and

Montreal, with a few days in New York and a trip to Norfolk on the Old Dominion Line. Upon reaching Cincinnati Mr. Bohlmann finds that the demands for his services in recital have increased to such an extent under the management of Frank E. Edwards that out of justice to his devoted pupils he has been compelled to place a limit upon the number of engagements he will accept outside of Cincinnati during the season, and to arrange his tours so they will not conflict greatly with his other duties.

Louis Waldemar Sprague, pianist, and Emil Wiegand, violinist, who recently spent several months with Ysaye, have opened their studio in the I. O. O. F. Building with a splendid enrollment. In addition to his duties at the Clifton School of Music, H. C. Lerch will assume charge of the music department of the Kahn School of Oratory. F. E. E.

BOSTON PIANISTS IN THEIR MOTOR BOAT



CARLO BUONAMICI AND FELIX FOX

BOSTON, Sept. 6.—Felix Fox and Carlo Buonamici, of the Fox-Buonamici School of Pianoforte Playing, have spent a most enjoyable Summer on the Cape, and have divided their time for recreation during their holiday between a motor boat, in which they are seen in the accompanying picture, and an automobile which they have used in touring the beautiful southeastern

section of Massachusetts. In the picture Mr. Buonamici is seen on the left and Mr. Fox on the right. The school will open September 20 and the office of the registrar will open this week. Messrs. Fox and Buonamici have devoted some time to work as well as play this Summer, and both are in the finest health and best of spirits for the coming season. D. L. L.

"DUMMY" MUSICIAN A HERO

Spanish Comic Opera Tells the Story of a Fake Clarinetist

The "dummy" musician—or, in other words, the would-be player, who merely sits in the band and pretends to play, a graft that was laid at the door of some of the members of the Central Park organizations—has been incorporated in the plot of a little Spanish comic opera called "La Marcha de Cadiz," a work which may be heard in New York under Klaw & Erlanger's direction.

The story tells of the hero, *Perez*, a tramp, who hears that a clarinetist is missing in the town orchestra, where he has arrived, dead broke.

Telling the authorities that he is a celebrated musician, he takes the position and then secures the aid of a real clarinetist, whom he hires to play in a nearby place when he puts the instrument to his lips. The failure of the arrangement to work at a crucial moment leads to the downfall of *Perez*.

The music is said to be very tuneful, and the dialogue witty and amusing. Some of its strains have penetrated to the New York cafés and roof gardens.

NEW DIRECTOR FOR CHORUS

Arthur LeRoy Tebbs succeeds W. L. Blumenschein in Dayton, O.

DAYTON, O., Sept. 7.—Arthur Le Roy Tebbs, baritone, a prominent musician who has made an important place for himself in the years that he has spent in this city, has been elected director of the Philharmonic Society, the oldest choral organization in the city. He succeeds W. L. Blumenschein, who will retire.

Mr. Tebbs is not only a well-known singer, having appeared in concert in the Middle West since his return from several years' European study, but is a thorough musician as well. His classes in musical appreciation in the local high school have done much to create an interest in good music. He was for some time a teacher in the Dension University Conservatory of Music.

Song Birds Flying Westward

Andreas Dippel cabled this week to this country that he would sail from Cherbourg on September 22 and arrive on September 29. Mme. Sembrich sails from Cherbourg on September 29 and Mme. Ternina leaves Bremen on October 3.

MME. NORDICA, HAPPY BRIDE, HOME AGAIN

Enjoyed Airship Doings at Rheims
—Tells of Her Plans for This Season

Once more in marital circumstances, Mme. Lillian Nordica returned to New York with her husband, George W. Young, on the *Lusitania* on Thursday of last week. "We just enjoyed ourselves," said the diva when seen at the pier. "Of course we spent much of our time automobiling in France, but I think of all the sights we saw that of the aeroplanes at Rheims was the greatest.

"We were there the first day, and to see monoplanes and biplanes, I think you say, swerving and curving in the sky, taking on weird shapes, first like some great grasshopper, then a huge bird and then like some monster that one has read of in fairy books, was awe-inspiring. I tell you it requires a brave man to strap himself in and start out conquering the air.

"Then as to this steamship making her record-breaking voyage. It seems but ten minutes ago that we left Queenstown, the sea nearly all of the time as smooth as this," and the prima donna pointed far below at the smooth waters of the Narrows. "Now here we are nearly ready to disembark; it seems to be almost a dream. We are indeed in a record-breaking age. We have read of Dr. Cook's finding the North Pole. Conquests of all kinds seem to be in order."

Mme. Nordica went direct to her house at Ardsley, and a few days later will go to the new bungalow Mr. Young prepared as a surprise for his bride at Deal, N. J.

"As to my plans—well, they are to sing next week at Ocean Grove—you know they couldn't close the camp meeting without a song from me—and later to appear in opera in Boston. I shall have a new rôle this season, that of *Tosca*, which I know I shall like. *La Gioconda* will be the opening opera in Boston. I must correct an impression that I shall go West and South in concert tours. That is not so. I am afraid my concert tours are over, but there are some friends with whom I have made engagements that cannot be broken."

"Are you bringing over any new gowns?" "No, and never will. For I have decided to have all my gowns made in America, where I believe that they do them better. I went away in an American-made gown—this one," and Mme. Nordica indicated her gray traveling costume, "and I am coming back in one. The patterns they show abroad are beautiful, but when the gown is made up the workmanship is not so good, so I am done forever and I wish you to emphasize the fact.

"Happy to be back? Of course I am. But I may go back next year to Covent Garden, for they insist on it and they treated me very kindly."

AMERICAN BOYS' SUCCESS

Pittsburg Pianist and Philadelphia Violinist Attract Attention

BERLIN, Sept. 4.—Germany's annual season of musical prodigies has arrived. Two of the most promising candidates for honors hail this year from Pennsylvania.

One is a thirteen-year-old Philadelphia violinist named Franklin Gittelson, who has just arrived here with his American teacher, Dan Visanski, for the purpose of completing his studies under a local master and making a concert débüt in the Winter.

The other American aspirant for Berlin's recognition is an eighteen-year-old pianist, David Sapira, a native of Pittsburg. Local critics before whom he has played privately pronounce him a genuine wonder. He will give a couple of concerts in Berlin in December and then go to Russia to compete for the Paderewski prize.

A new Italian soprano named Vittoria d'Ornelli recently made a great success at Ostende.

GERMAINE ARNAUD
PARISIAN PIANIST

Mischa Elman

LAST YEAR'S GREAT
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URNS BARITONE INTO FINE TENOR

Oscar Saenger's Notable Feat in Remoulding Rudolf Berger's Voice

The cable dispatch published in MUSICAL AMERICA last week, describing the success of Rudolf Berger at his début as a tenor at the Kaiser's Royal Opera in Berlin on August 31, contained information of a very gratifying nature to at least one man, Oscar Saenger, who rightly claims the credit of having converted Mr. Berger from a baritone into a tenor.

Mr. Berger was the principal baritone at the Royal Opera House in Berlin for the past eleven years, and for many years sang first parts at the Bayreuth Festivals. It was there that he first met Mr. Saenger, who had journeyed to Bayreuth last season to hear his pupil, Allen Hinckley, sing *Hunding*. Mr. Berger sang the baritone rôle in this opera, and after the performance he asked Mr. Saenger for an opinion of his voice, and was duly told that he ought to sing tenor parts and not baritone. This impressed the young man to the extent that within a few days after Mr. Saenger's return to America he received a cablegram from Mr. Berger asking if he would undertake to place his voice so that he would be enabled to sing tenor rôles. To this Mr. Saenger replied: "If you come I will do my best." The result was Mr. Berger secured a three months' leave of absence from the Royal Opera, which later was extended to three months more.

He arrived in this country a short time thereafter (it was his very first visit to this side of the Atlantic), and immediately be-



Rudolf Berger, Whose Baritone Voice Was Changed into a Tenor, and Oscar Saenger (Seated), Who Is Responsible for the Change. Mr. Berger Won a Triumph at His Début in Berlin Last Week

gan his studies with Mr. Saenger, who within the short space of seven months placed his voice so that he was able to return to Europe and make a successful début as *Lohengrin*, as indicated in the cablegram.

The accompanying reproduction shows a

corner in the Saenger studio, where for an hour every day Mr. Berger's voice was remoulded into a tenor, and where from the fundamental principles of correct tone placing and correct breathing the simple exercises gave way to arias, then recitations, until entire operas had been mastered.

CELEBRITIES ANNOUNCED FOR CAPITAL CONCERTS

Mrs. Katie Wilson-Greene Plans Brilliant Musical Series for Her Patrons in Washington

WASHINGTON, D. C., Sept. 4.—Mrs. Katie Wilson-Greene has made announcement of the attractions which she will bring to Washington during the coming season. Among these are included the five Boston Symphony Orchestra concerts with Corinne Rider-Kelsey, Mischa Elman and Olga Samaroff as soloists; five morning musicales at the New Willard, at which will be heard such artists as Mme. Olive Fremstad, Emmy Destinn, Bonci, Kirkby Lunn, Fritz Kreisler, Tina Lerner, the Kneisel Quartet and the Adamowski Trio. She will also bring to Washington in concert Mme. Schumann-Heink, Geraldine Farrar, Dr. Ludwig Wüllner, Busoni, Tilly Koenen and others to be announced later. The appearance of La Loie Fuller and the music in the National capital will be under the direction of Mrs. Wilson-Greene.

Aside from her local musical management, Mrs. Wilson-Greene has arranged to present Pittsburgh with a series of six recitals, opening with Mme. Schumann-Heink on November 29 at Carnegie Hall. Another series of concerts under her direction will be heard at Columbus, O., with such artists as Signor Scotti, Alice Nielsen, Mme. Schumann-Heink and others. These will take place at the Maryland Theater.

With the foregoing musical events and the five concerts by the Philadelphia Orchestra under the direction of T. Arthur Smith, and some other recitals of instrumental and vocal artists to be announced later, the Capital City will have a very brilliant season in music. W. H.

"DOLLAR PRINCESS" A HIT

There was nothing counterfeit about "The Dollar Princess," which dispensed musical and libretto currency at its opening at the Knickerbocker Theater on Monday evening.

The musical numbers are really delightful, and with all due respect to the librettists this feature will go furthest to make dollar marks in large numbers at the box office.

The waltz music is Merry Widowish in sensuous appeal, and the whole score has charm and grace.

The principals, prominent among whom is Donald Brian, sing and dance their way successfully.

A successful benefit concert in aid of the Grenfell Hospital, Newfoundland, was recently given on the North Shore at the residence of Dr. and Mrs. J. S. Mixter. Among the artists who appeared were Mme. Clara Sexton, Marie Nichols, Felix Fox, Isabel More and Joseph Dwight.

PLANS ANNOUNCED FOR MANHATTAN'S SEASON

Hammerstein's Prospectus for Higher Price Opera Shows Interesting Data

Striking while the "educational" opera iron is hot, Oscar Hammerstein sent out the prospectus for the regular season of opera early this week.

As had been announced before, the season will open on November 15, with Massenet's "Herodiade," which will be sung for the first time in New York, with a cast which includes Mmes. Lina Cavalieri and Gerville-Reache and Messrs. Renaud, Dalmore and Dufranne.

A list of the new operas to be performed this season omits "Monna Vanna" and "Aphrodite," which had been previously announced, but Massenet's "Cendrillon," which is the French version of the Cinderella legend, is added. This will probably be given at Christmas time, as it is in Paris. And perhaps New Yorkers will have the chance to see Mary Garden as *Prince Charming*. The other new operas announced in the prospectus are "Elektra," Massenet's "Griselidis" and "Sapho," Strauss's "Feuersnot," Leoncavallo's "Zaza," Hubay's "Violin Maker of Cremona" and Victor Herbert's "Natoma."

It is also announced that "Tannhäuser," "Lohengrin" and "Die Meistersinger" will be sung in French. As yet no Wagner operas have been heard at the Manhattan.

One of the unusual features of the prospectus is the following: "The usual announcement of the full list of artists who will participate in the presentations of the opera must be deferred. A large number of the contracts with artists are still pending, and for reasons of policy many surprising and novel features to be incorporated into the season will be given publicity later."

"Subscribers will be glad to hear," continues the prospectus, "of the renewal of contracts with Mary Garden, Luisa Tetrazzini, Gerville-Reache, Augusta Doria, Emma Trentini, Lina Cavalieri, Charles Dalmore, Maurice Renaud, Hector Dufranne, Charles Gilibert, Giovanni Zenatello, Mario Sammarco, Florencio Constantino, Armand Crabbe and Giovanni Polesi."

As the Boston Opera House also asserts that it has obtained the services of the tenor, Constantino, amusement of some sort may be expected at the time the opera season commences. When approached on the subject nowadays Mr. Hammerstein only smiles.

"I have a contract with Mr. Constantino," he says. "What more do I want? They talk about my getting out an injunction. How could I be so cruel?"

The casts and operas already announced for the opera bouffé and opéra comique season remain unchanged, but in addition to the Tuesday and Saturday evening performances of this section of the company a tentative promise of Wednesday matinées is made. Mme. Cavalieri, it is announced, will make her first appearance in this branch of the company in Offenbach's "La Belle Hélène." No subscriptions will be accepted for these performances, and the prices will range from \$1.50 to \$3.

The regular subscription performances of opera will be given on Monday, Wednesday, Friday and Saturday afternoon.

Helen Gauntlett Williams, who has been at North Conway, N. H., all Summer, has returned to New Haven and will soon take up her musical duties. Miss Williams will sing the next two Sundays in Professor Gibson's choir at the First Congregational Church, Norwalk.

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SOUTHERN INSTITUTION MEETS MODERN NEEDS

The Peabody Conservatory Establishes an Orchestral and an Opera School for Students

BALTIMORE, Sept. 7.—The Peabody Conservatory of Music opened its doors September 1 for the matriculation of pupils for the season. Instruction will begin October 1, but this month will be devoted to the enrollment, examination and classification of pupils. Director Harold Randolph will be at the conservatory on and after September 16 to receive and classify pupils. The members of the faculty will return this month from their vacations in various parts of this country and Europe.

Several of the faculty gave concerts in Europe during their vacation, among them being J. C. Van Hulsteyn, Bart Wirtz and Louis Bachner. A number of new teachers have been appointed in the conservatory and preparatory department. The new appointments in the conservatory are George Siemonek, in harmony, and Eliza McC. Woods, in piano. New teachers in the preparatory department are Barrington Branch and Mabel Thomas, in piano, and Alice Robins, in violin. Reference has previously been made in MUSICAL AMERICA regarding the establishing of an opera class this season under the direction of Harold Randolph, director.

Instruction in orchestral instruments is

an important feature at the Peabody school. In this department John C. Bohl has charge of classes in flute and oboe; Adolph Renz, clarinet and double bass; Sigmund Kellner, bassoon; Daniel Feldmann, trumpet and cornet; Helmuth Wilhelms, horn, and William Warner, trombone. String quartet classes will be held each week for the study of chamber music. The students' orchestra is under the leadership of Director Randolph.

In the past season 1,200 pupils pursued their musical studies at the conservatory. The Peabody alumni are now filling important musical positions throughout this country, and the professors and graduates engage each season in concerts in the leading musical centers, as well as the smaller towns, thus developing the conservatory's "music extension" work.

In the coming season the work is to be further broadened. Director Harold Randolph has now under way plans for the opening of new courses, the extension of concertizing arrangements, etc., continuing the progressive policy that has characterized his administration and has met with the hearty co-operation of the public-spirited trustees controlling the endowment. A brilliant array of talent is promised for this season's series of concerts, which are given every Friday afternoon from October to April. W. J. R.

Berlin's devotion to d'Albert's "Tiefland" seems to be incurable. It was chosen as the reopening bill of the Komische Oper.

R. E. JOHNSTON 1909 ANNOUNCES FOR NEXT SEASON 1910

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MME. LANGENDORFF, Contralto

LILLA ORMOND, Mezzo-Soprano

CHRIS ANDERSON, Baritone

CLARA CLEMENS, Contralto

FRANKLIN LAWSON, Tenor

MYRON W. WHITNEY, Jr., Basso

MME. CHARLOTTE MACONDA, Soprano

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Mme. Marcella Sembrich will appear in concert in Buffalo on November 2, assisted by Frank La Forge, pianist, and Francis Rogers, baritone.

The Bostonia Ladies' Orchestra, Belle Yeaton Renfrew, conductor, has finished a very successful engagement at Bay Shore Park, Baltimore.

Ten old-time fiddlers, the youngest of whom was sixty-one and the eldest seventy-five, took part in a contest at the Alaska-Yukon-Pacific Exposition in Seattle, Wash., recently.

Hedwig Theobald, a soprano, of Columbus, O., who has been teaching in the music department of Ohio University, Athens, O., for the past year, has been so successful in her work that she has been re-engaged.

Emily Church Benham, a young pianist, of Columbus, O., will leave that city early in October for Berlin, Germany, where she will study for some time under Josef Lhévinne, the eminent pianist.

Mr. and Mrs. William J. Gomph, who have been sojourning for several weeks in the Lake of Bays district, Ontario, will return shortly to Buffalo and their musical work, after an extended motor trip.

Emilio de Gogorza, the Spanish baritone, who has been summering in the Rocky Mountains, will return to the East to begin his season's work with a concert at Columbus, O., on October 8. He will remain in America the entire season.

Bertha Young, who is organist of the Broad Street Presbyterian Church, of Columbus, O., has returned from Ocean Grove, N. J., where she has been attending the convention of the National Association of Organists.

Mrs. Clara Turpin-Grimes, a dramatic soprano, of Dayton, O., has been making a great success in several Summer appearances at Fairview Park, Dayton, O. At her last concert there she sang "I Will Extol Thee," from Costa's "Eli."

Antonia Dolores, a soprano who has an extensive reputation in Europe, is now concertizing in South Africa. Her most recent appearances were at Queenstown and Port Elizabeth, Cape of Good Hope, where she gave several recitals to large and enthusiastic audiences.

J. J. McClellan, the well-known organist of the Mormon Tabernacle, Salt Lake City, Utah, has, in addition to his other appearances in Seattle, given several organ recitals at St. Mark's Parish Church. The recitals were free and were largely attended.

Francis Richter, the blind pianist, hailing from Portland, Ore., recently made his London débüt before a large audience in Bechstein Hall. The concert was a splendid success, and the artist was the recipient of enthusiastic applause and excellent press criticisms.

Mme. Blazewicz, pianist, composer and teacher, formerly of Berlin, who has played with success both here and abroad, has left New York to accept an engagement at the Wilburton, Spring Lake Beach, N. Y. She will return about September 15 and resume teaching at her studio, No. 143 East Eighty-third street.

Three concerts of chamber music to be given by artists of the California Conservatory of Music are announced for September, October and November of this year. The musicians who will participate are Herrmann Gess, pianist; Giulio Minetti, violinist; Arthur Weiss, cellist, and Grace Brown, contralto.

H. Evan Williams, the tenor, who sang at the Welsh Eisteddfod at the Alaska-Yukon-Pacific Exposition recently, was so successful in his appearance that he was persuaded to remain several days and give a concert in the Seattle Armory, which was crowded to hear him. He was enthusiastically received on both occasions.

William Boynton, organist of the Grace

Methodist Church, St. Johnsbury, Vt., assisted by Maud B. Follensby, soprano, and Helen A. Boynton, violinist, gave an organ recital on August 24, at which numbers by Wagner, Wieniawski, Malling, Abt, Guilmant, Parker, Kriens, Pierne and Bach were rendered.

Margaret Cain, who has been singing in grand opera in Italy for the last few years, is spending the Summer in Portland, Ore. Miss Cain has sung with Le Grand Howland's Opera Company and at important opera houses in Italy, and has an extensive répertoire. Her operatic appearances have also taken her to France, Belgium and Switzerland.

Caro Roma, the American singer and composer, who has been singing in New York and throughout the country during the past season, but who is a resident of Oakland, Cal., has returned to her native State, where she will enjoy a vacation and also appear in concert. She is the composer of an opera, numerous songs and several vaudeville sketches.

Grace Freeman, Grace Marshall and Cora Rogers, three well-known San Francisco musicians who had the desire to study abroad, but were financially unable, have organized a vaudeville company which has been so successful in the Far West that it has been booked for the Eastern circuit. It is evident that they will succeed in supplying themselves with funds for their foreign venture.

The Festival Song commemorating the three hundredth anniversary of the discovery of the Hudson, and also celebrating the advent of steam-propelled vessels, has been composed by Walter Coit Moon, of Staten Island. The three verses of the song, which is excellently harmonized, give the history in a quaint and concise form, similar to the folk-song of Hudson's day.

Handel's "Judas Maccabaeus" was presented recently by a chorus of 150 voices, under the direction of Franz Strahm, at the Monteagle, Tenn., Summer Chautauqua. The accompaniments were played by an orchestra of fifty. The soloists were Colbertha Millett, soprano; Lillian Wooten, contralto; Charles Washburn, bass, and Walter C. Ernest, tenor.

J. M. Sherlock, the director of the Toronto Oratorio Society, who is summering at Kingston, Canada, with his family, announces that the rehearsals of the chorus will commence about the middle of September, and that the choir, which last year numbered 285, will this season have 400 members. The works to be performed are "Elijah" and the "Creation."

Blanche B. Mehaffey, soprano soloist of the Weber Band of Cincinnati, is impressing music lovers of Atlantic City, N. J. She has the reputation of being one of the greatest open-air and band singers in the country. Her popularity in Chicago, St. Louis, Pittsburg and other cities in the West is well deserved. Her voice is a rich, powerful soprano.

Tilly Koenen, the great Dutch contralto, who is to tour America this season under the direction of M. H. Hanson, will appear under the auspices of the Boston Women's Charity Club, at Symphony Hall, October 27, for the benefit of the Parker Hill Hospital. Dr. Wüllner, the German *lieder* singer, and his accompanist, C. V. Bos, and others will appear on the program.

Three hundred people were attracted by the Thursday evening concert at the "Allenhurst," Allenhurst, N. J., last week. The soloists were Margaret De Forest Anderson, Catherine Eggleston, Ludmila Vojacek and Hans Kronold. The non-professionals who entertained were Mrs. C. S. Lippincott, Mrs. J. Campbell Phillips, Mrs. Clifford Williams and Mrs. Aucien Oppenheim.

A writer in the Buffalo *Express* says that the appalling discovery has been made that "many people unconsciously masticate to the time of the melody played." He further says that the serious problem can be met only by a careful selection of compositions, for

"what could be worse than a *Presto* while the soup or the meat is being eaten, or an *Adagio* which allowed a dainty ice to melt before it could be conveyed to the mouth?"

A prize offered to the piano pupils of Mathilda Verne, to be given to the one making the best rendition of Beethoven's "Moonlight" Sonata, was won by Uda Waldrop, a young pianist and organist hailing from San Francisco, but now studying in London. Three of Mr. Waldrop's songs have been accepted for publication by the John Church Company and have already attained great popularity in England.

During the last week in August visitors to the Alaska-Yukon-Pacific Exposition grounds heard the following musical organizations: The Tabernacle Choir, Salt Lake City; the Norwegian Sanger Forbund, the Ohio Choral Union, the Glee Club of St. Olaf's College, Minn.; the Salt Lake City Cadet Band and Ellery's Band. Ellery's Band was assisted by Mr. and Mrs. Bernard Begue, baritone and soprano.

Mme. Louise Homer, now living in New York, and singing at the Metropolitan Opera as prima donna contralto, has been chosen to sing the contralto rôle in "La Gioconda" at the opening night of the new Boston Opera. Mme. Homer resided in Boston for many years and is a graduate of the New England Conservatory of Music, and her selection as the principal singer for the opening night is especially felicitous.

The customary performances of the great oratorios given at the First M. E. Church, Columbus, O., for several years past will be given again the ensuing year under the direction of Mrs. J. A. Shawan, and with the assistance of Mrs. J. F. Pletsch, soprano; Mrs. Elizabeth Thompson Wilson, contralto; Carl C. Fahl, tenor, and William H. Kutschbach, bass. The young people of the church will have their musical talent developed in choral and orchestral work under the direction of Mr. and Mrs. Reginald L. Hidden.

The new People's Choral Union, which has been recently organized in Philadelphia, for the purpose of giving to that city a great popular chorus, admits to membership only those singers that have had at least one year's training in sight-singing. The officers of the union are: President, William Jay Turner; vice-presidents, John F. Joline and Mrs. Lewis H. Weatherly; treasurer, Alfred F. Edgell; secretary,

Anne McDonough; librarian, Augustus B. Copps.

It has been arranged that pupils of the Lamperti-Valda School of Singing, in New York, shall have access to the original Lamperti library, and shall be guided under these conditions from the entrance of the school until the final débüt on the operatic stage. Mme. Giulia Valda, who has been teaching the Lamperti method in America for the last ten years, will join Mme. Lamperti, the widow of the famous maestro, in establishing a school of singing in Paris, which will be under the direct supervision of Mme. Lamperti. The school will open in Paris in the early Fall.

One of the notable concerts of the season in Milwaukee was that given in Pabst Park, August 27, by 100 picked musicians from the leading bands of the city. The concert included both vocal and instrumental selections. Cornet, clarinet and piccolo solos were rendered. All the local bandmasters took turns in directing the big band, each leading his favorite compositions. The program was opened by Christopher Bach, the oldest leader in Milwaukee, with his own composition, "Die Jubel Overture," and was closed by Oscar Dunker, the youngest of the city's bandmasters, who led the band in the overture from "William Tell." The concert was given under the auspices of the local union of the American Federation of Musicians, the proceeds going to the benefit fund of the organization.

Viola Van Orden in Maine Recital

POLAND SPRINGS, ME., Sept. 6.—Viola Van Orden, of Boston, gave an interesting recital of songs at the Poland Springs Hotel last Thursday evening before a large and enthusiastic audience. Miss Van Orden has sung in a number of prominent hotels this Summer, and has been particularly successful in her public work. She came East from California over a year ago for the purpose of continuing her studies with Anna Miller Wood, the well-known Boston teacher. Miss Van Orden's interesting program follows:

"Sea Dreams," Metcalf; "Who'll Buy My Lander," German; "Out of the Open Meadow," Stewart; "The Danze," Chadwick; "Violets," Roma; "Come Sweet Morning," Old French; "The Night Has a Thousand Eyes," "Love If I Live," "Bisesta's Song," Foote; "Segnidiella" from "Carmen," Bizet; Musetta's Aria, "La Bohème," Puccini; "I Love and the World Is Mine," Clayton Johns; "The Year's at the Spring," Beach.

L.

Pierné's "The Children's Crusade" was received with enthusiasm at its first performance in Capetown, South Africa, a few weeks ago.

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CONTI DISPUTES THE KNEISEL STATEMENT

Conductor of Boston Opera Declares Facts Prove the "Slovenly" Charge Untrue

BOSTON, Sept. 6.—The statement made by Franz Kneisel in MUSICAL AMERICA in a recent issue, that slovenliness marks the work of American musicians, has reaped the whirlwind of criticism and refutation that he could not but expect. In the thunder of indignant dissension there is perhaps no voice which rises higher than that of Signor Conti, chief conductor at the Boston Opera House.

While admitting his intense Americanism, he also states his ability to recognize the faults that abound in our country in America's musical life, but he strenuously denies Mr. Kneisel's criticisms as unjust, and declares them not substantiated by the European standards on which the noted violinist and former concert-master of the Boston Symphony bases his allegations.

"That the American who studies music is eager to accomplish things, or, to use the words of Mr. Kneisel, 'to execute,' is quite true, but this I consider far from being a fault," says Signor Conti. "Anzi, as we say in Italian—quite the contrary, for this very trait, in my opinion—this eagerness to execute is just what is the most hopeful sign in the young musicians of to-day. We are not wont to criticize this trait in business men. It is that which has made the American nation the leader in the business world. And because they have this intense desire to accomplish, 'to execute,' can we dare to declare that American business men and methods are 'slovenly'? It appears to

me a wrong conclusion that because a young musician is anxious and eager to reach perfection he will purposely or willingly neglect the essentials necessary to the attainment of that perfection.

"Mr. Kneisel also says that there is 'slovenliness in the finished work of American musicians,' but actual facts do not warrant such positive assertions, for we are only too well aware of how exacting are the demands of the American public, and we know that their patriotism will not in the least bias their artistic judgment.

"Mr. Kneisel's attitude seems to imply that the American people are unmusical, and he gives as proof the fact that they sing coon songs. Because an American hums or whistles occasionally 'Cousin Caruso' or 'My Girl Is a Bowery Girl,' are we justified in stigmatizing him with being unmusical, or does that prove that he would not appreciate good music if he had the opportunity of hearing it?

"And, eager as they are to get results, the American music students, as I find them, are quite willing to devote their time and attention to details. The American girls who form the chorus of the Boston Opera Company, those who work all day in shops, as well as they who have everything they can desire and can well afford to enjoy themselves during the hot summer months, have been coming every evening for the past ten months to spend two hours grinding over their music, working slowly and painstakingly and devoted heart and soul to their task.

"What appears to me, however, most essential to the musician in his career, and what makes the prospects of America's musical prominence very bright, is sound education—such as is to be obtained in the high schools and colleges of America. Mr. Kneisel states unhesitatingly that all education should be abandoned by the musician at an early age, and that he should not go to the high school. Europe is no criterion for this, for if a young man there does not possess what corresponds to the American high school education he must serve for three years in the army, and then where are his four hours a day of practice that Mr. Kneisel requires?

"Aside from this, education to a certain point is absolutely essential to success in any career nowadays—for no true appreciation of ideals that make the successful musician or business man or artist, can formulate themselves in the spirit of one whose outlook is cramped for want of education. Many a musician has appreciated this when it was almost too late and has made frantic efforts to make up for time lost during the period of his life which he soon came to realize should have been essentially the period of broad education.

"But what I want mainly to point out is this: The American race, as we foreigners understand it, is musical and is striving to surround itself with real musical atmosphere which, it realizes, it is just now lacking. But that is coming soon; in fact, it may be said to be here already, for have we not in our very midst the incomparable Symphony Orchestra, and is not the opening of the new opera house near at hand, an opera house that will be a leader in the musical world as America is naturally the leader in everything that she seriously undertakes?"

Ferdinand von Strantz, formerly the Intendant of the Berlin Royal Opera, has just passed his eighty-eighth birthday. He still takes the keenest interest in the opera world.

Yvonne de Tréville, the American coloratura soprano, has been appearing at the Casino in Dieppe in "Lakmé," "La Trovata" and "La Bohème" with much success.

Following Rudolph Ganz's example, the Spanish pianist Avani Carreras is going to use the new crescent-shaped piano keyboard on a long tour of Scandinavia this season.

A SINGER WHO PREFERS CONCERT TO OPERA

Of the utmost importance to the musical life of America is the determination, by such artists as Mme. Isabel Bouton, to assume the life of the concert singer rather than that of grand opera star. Grand opera, it is true, is the more alluring profession, but in its pursuit the artist is too apt to neglect the cultivation of the smaller but none the less valuable song forms.

Suited by temperament and voice to either the operatic or the concert stage, Mme. Bouton has chosen to develop her talents along the line of recital work. In this field her voice, which is a mezzo-soprano of beautiful quality, excellent resonance, and is even throughout from the lowest to the highest note, is at its best, and her interpretations of *lieder* invariably win for her

the favor of the audience. In her interpretations Mme. Bouton employs the art of the consummate singer, and adds materially to the value of her voice by the manner in which she uses it.

In the few mezzo-soprano arias suited to the concert stage she is dramatic and convincing, while in the smaller and more intimate French and English songs she is at once *en rapport* with her audience. These qualifications have made it possible for her to sing again and again in the same cities, and it has not been necessary for her to seek new fields for her endeavors with each succeeding season. During the present season, which is already well booked, Mme. Bouton will sing under the direction of George S. Grennell.

EUGENIE MAKAROFF ARRIVES

Russian Coloratura Soprano for the Academy Forces Is Rated High

Eugenie Makaroff, the coloratura soprano for the Italian Opera Company at the Academy of Music, arrived this week on the Holland-American liner *Rotterdam* from Europe. She made her first appearance here on Tuesday night in "Rigoletto."

Asked about the reports that she was connected with revolutionary societies in Russia, Mme. Makaroff replied that she had sung at one or two benefit concerts in St. Petersburg for societies which were rather broad in their views, so some person wrote to the Chief of Police charging her with being a Nihilist.

In consequence he withheld her passports, but the director of the Imperial Opera House went to the Chief of Police and explained that she was an artist, and not a politician.

"I am here to sing," said Mme. Makaroff, "and not to talk politics." She is called "the Russian Tetzazzini," and sings practically the same roles as the well-known singer of the Manhattan Opera House.

Mrs. Helen Florence Dixon Dead

Believed to be that of Helen Florence Dixon, formerly an actress and then instructor in an academy of music in Buffalo, N. Y., a woman's body was identified this week at the Chicago morgue. She is alleged to have committed suicide, caused by despondency.

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